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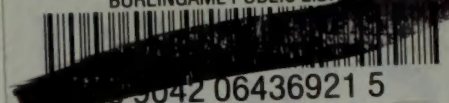
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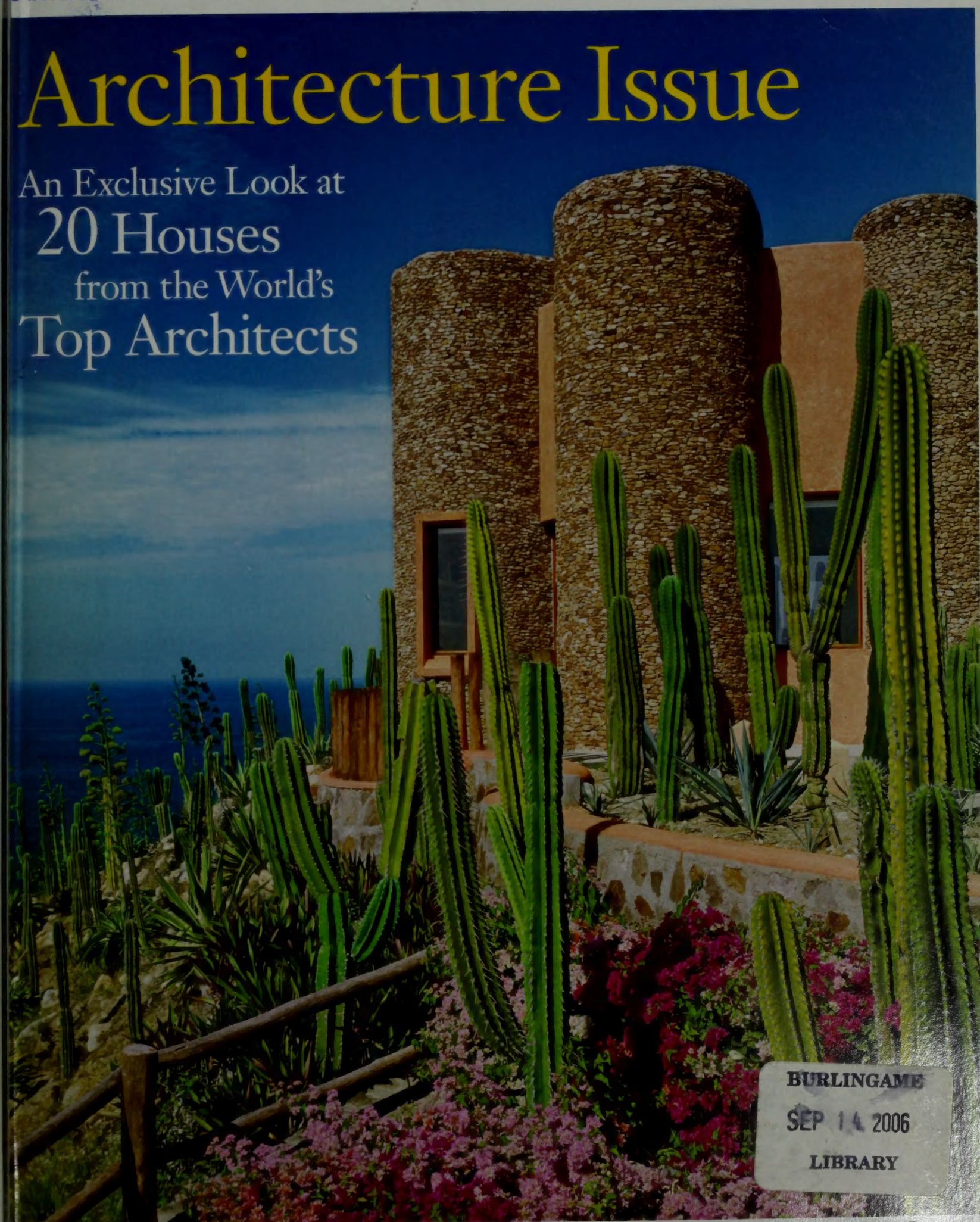






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from the World's  
Top Architects

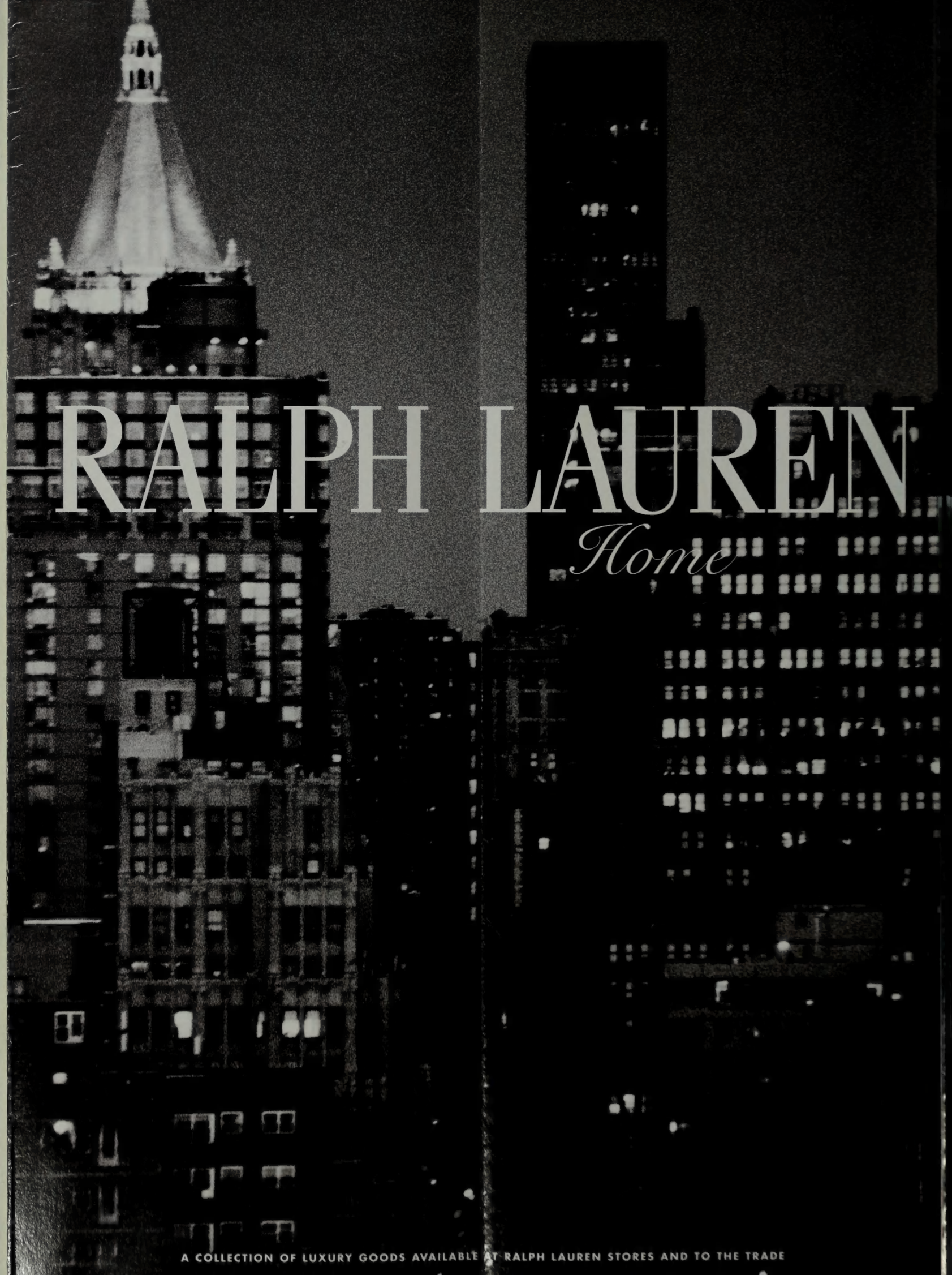


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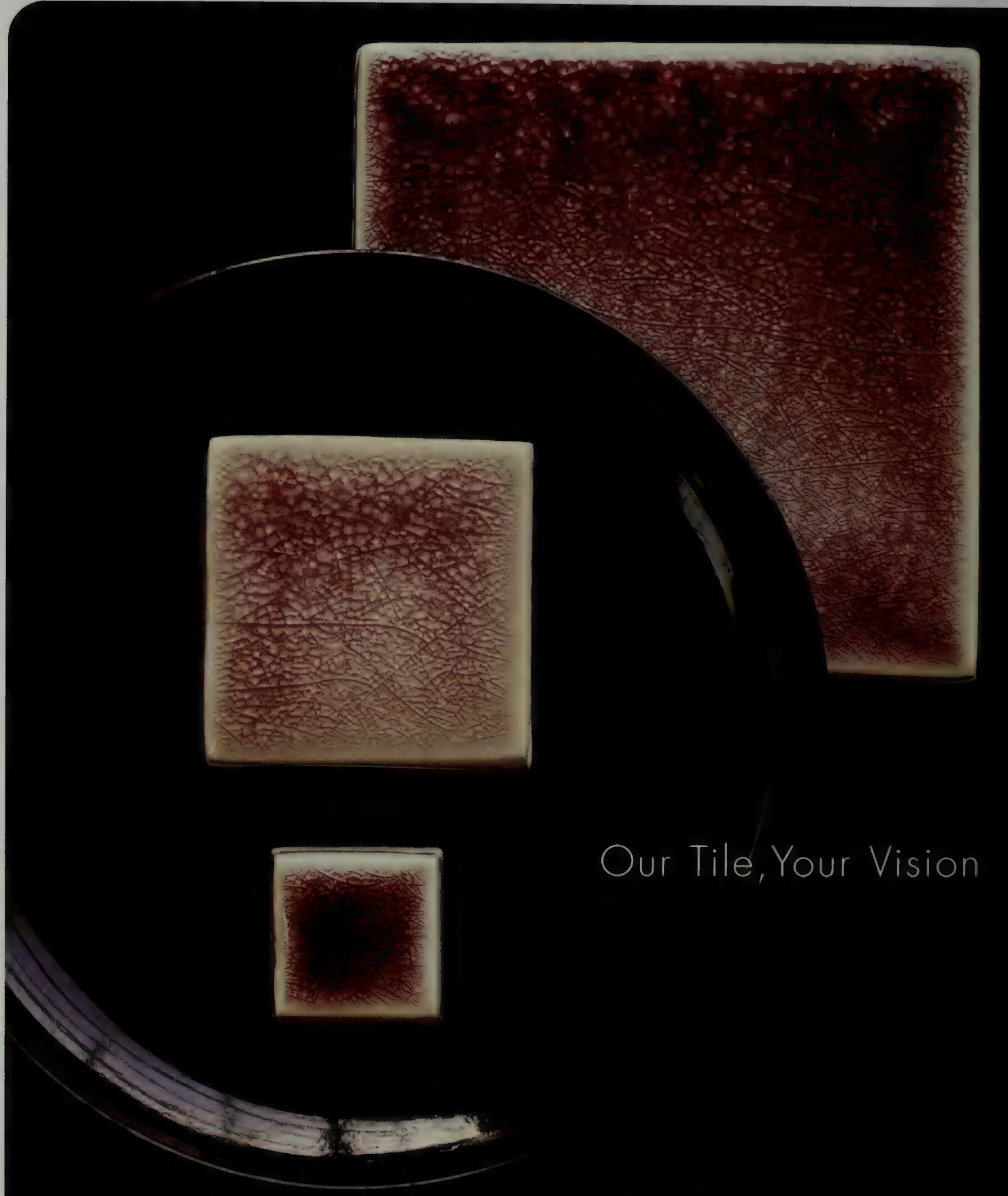
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## Architecture Issue



**COVER:** The stargazing tower of a getaway on the Mexican coast designed by Marco Aldaco. Photography by David O. Marlow. See page 242. **ABOVE RIGHT:** Art collector clients asked Eddie Jones for a minimalist one-bedroom aerie above a private museum in Arizona. See page 250.

## Features

- 226 SAVORING THE LIFE AQUATIC**  
*In Austin, a Cluster of Unique Lakeside Dwellings Celebrates a Love of Water*  
Architecture by Lake/Flato  
Interior Design by Stonefox  
Text by Jeff Turrentine  
Photography by Robert Reck
- 234 TAKING ON THE SKY AND SEA**  
*With a Retractable Glass Wall, a Cliffside Villa Becomes a Feat of Engineering Beauty*  
Architecture by Norman Foster  
Text by Joseph Giovannini  
Photography by Richard Bryant/Arcaid
- 242 FLIGHT OF FANCY**  
*An Organic Vacation House Connects New and Old in a Lofty Perch Above Costa Careyes*  
Architecture and Interior and Landscape Design by Marco Aldaco  
Text by Peter Haldeman  
Photography by David O. Marlow

- 250 ART IN RESIDENCE**  
*An Otherworldly Outlook for a Dynamic Living/Gallery Space in Central Arizona*  
Architecture by Eddie Jones, AIA  
Text by Jeff Turrentine  
Photography by Robert Reck
- 258 REFLECTING ON AN IDEAL**  
*Sleek yet Intimate, an Interior Displays an Affinity for Richard Meier's Iconic Manhattan Tower*  
Interior Architecture and Design by Shelton, Mindel & Associates  
Text by Judith Thurman  
Photography by Michael Moran
- 266 FINDING A NICHE ON CAVALLO**  
*Off the Coast of Corsica, a Sculpted Residence Is an Extension of the Landscape*  
Architecture and Interior Design by Savin Couëlle  
Text by Michael Peppiatt  
Photography by Giancarlo Gardin

*continued on page 20*

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Architect Ted Flato, of Lake/Flato, created a screened double-height living area, called the boathouse, for a waterfront residence in Austin, Texas. See page 226.

## 272 LIKE A REPTILE IN THE SUN

*An Expressionist's Architecture for the Rugged Hills Outside Santa Fe*

Architecture by Bart Prince

Landscape Design by Judith Phillips

Text by Mildred F. Schmertz

Photography by Robert Reck

## 280 GROUNDED IN TRADITION

*In Beverly Hills, a New House Evokes the Spanish Colonial Revival with a Feel for Today*

Architecture by Marc Appleton, AIA

Interior Design by Mark Enos, ASID

Landscape Design by Sean Knibb

Text by Peter Haldeman

Photography by Mary E. Nichols

## 288 BEFORE & AFTER: GRAND OPENING IN HONG KONG

*Bringing a Sense of Space and Airiness to a Remodel by the Water*

Architecture and Interior Design by

Chang Bene Design

Text by Paul Theroux

Photography by Erhard Pfeiffer

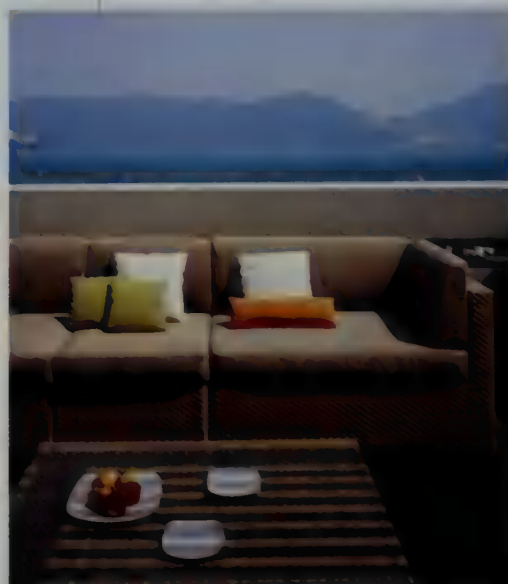
## 296 RECONSIDERING THE BEACH HOUSE

*A Sophisticated Renovation in the Hamptons Sheds Light on a Standard*

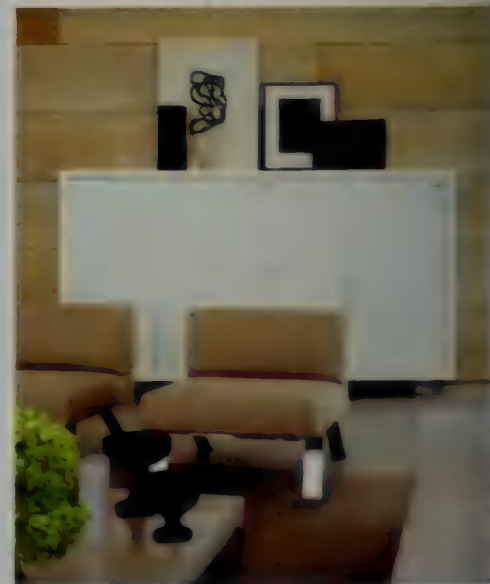
Interior and Landscape Design by S. Russell Groves

Text by Therese Bissell

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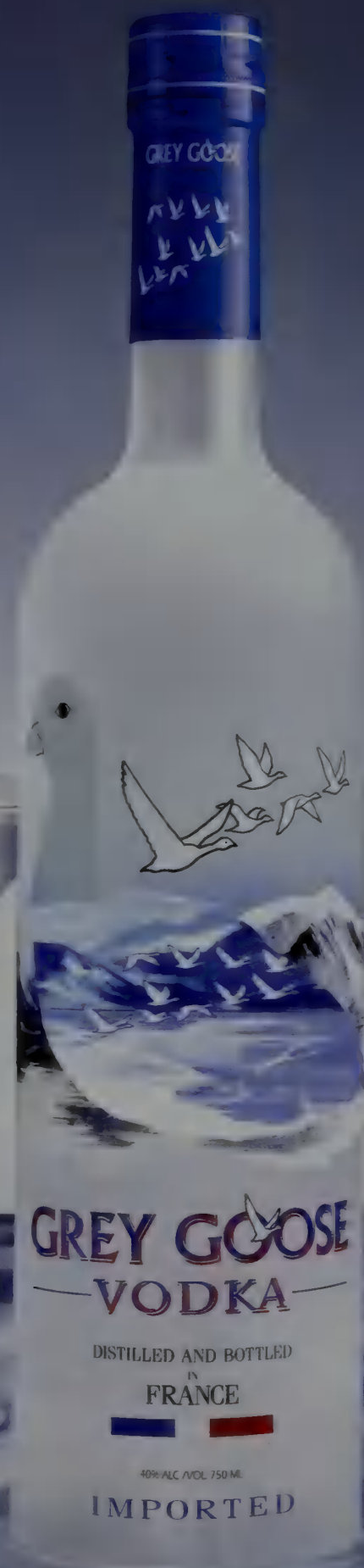


RIGHT: The roof terrace of a Hong Kong house, by Chang Bene Design. See page 288. FAR RIGHT: Shelton, Mindel's modernist style in a Manhattan living area. See page 258.



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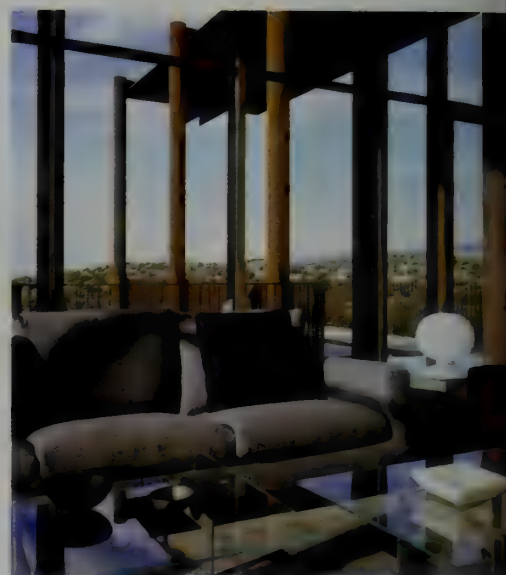
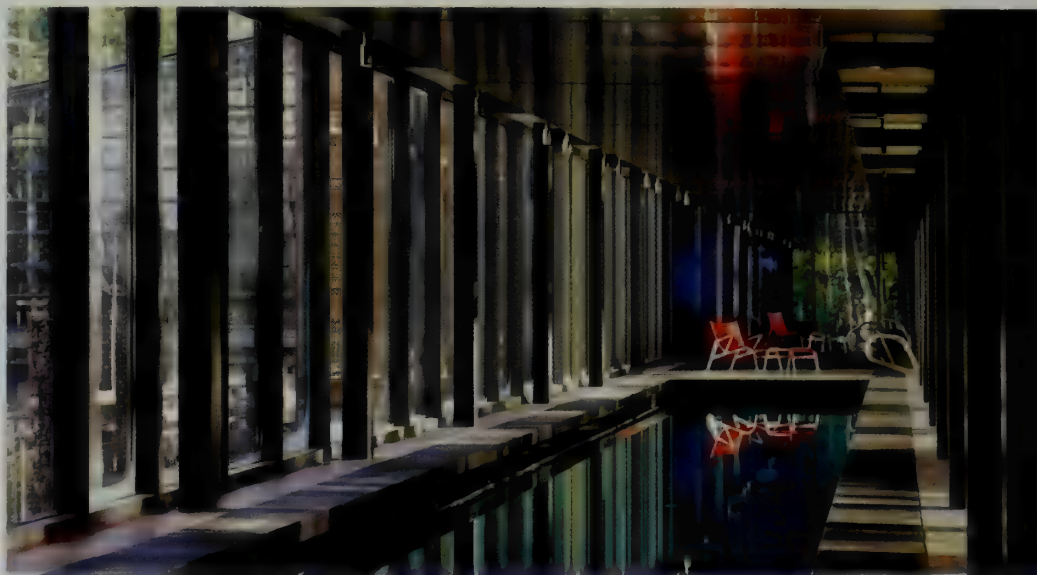


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- 304 INTERSECTION WITH NATURE**  
*Amid the Trees in Park City, a Modern Mountain House Corresponds to Its Setting*  
 Architecture by Peter Bohlin, AIA, of Bohlin Cywinski Jackson  
 Text by Therese Bissell  
 Photography by Nic Lehoux

- 312 INSIDE AND OUT ON THE COAST**  
*A New Beachfront Design North of Puerto Vallarta Flows from Its Surroundings*  
 Architecture and Interior Design by Diego Villaseñor  
 Text by Michael Frank  
 Photography by Michael Calderwood

- 320 ALIGNED WITH THE HEAVENS**  
*Near Santa Fe, a Minimalist House Speaks to Native Ways*  
 Architecture by Stephen Bucchieri, AIA  
 Text by Patricia Leigh Brown  
 Photography by Robert Reck

- 82 BEFORE & AFTER: MODERN ON TOP**  
*On the Roof of a Park Avenue Apartment, a Nest Is Born of Glass and Steel*  
 Architecture and Interior Design by William T. Georgis, AIA  
 Landscape Architecture by Edmund D. Hollander, ASLA  
 Text by Steven M. L. Aronson  
 Photography by T. Whitney Cox

- 92 THE PROFESSIONALS: ANTOINE PREDOCK**  
**A FEARLESS VISION**  
*The Evolution of the American Institute of Architects' 2006 Gold Medal Winner*  
 By Nicholas von Hoffman

- 102 UNBUILT HOUSES: OSCAR NIEMEYER**  
**THE MARK OF A MASTER**  
*An Unrealized Design in Santa Barbara Expresses both Exuberance and Discipline*  
 By Christopher Hall

- 110 AT ONE WITH THE LAND**  
*In Ketchum, a Bold House Defies Convention and Makes a Statement of Its Own*  
 Architecture by Jim McLaughlin, AIA  
 Interior Design by Libby Brost  
 Text by Kelly Vencill Sanchez  
 Photography by Roger Wade

ABOVE LEFT: Peter Bohlin lined the pool wing of a house in Park City, Utah, with glass. See page 304. ABOVE: A residence near Santa Fe by Stephen Bucchieri. See page 320.

The dining area of a California house by Wallace E. Cunningham. See page 70.

## Departments

46 LETTERS

56 CONTRIBUTORS

69 ARCHITECTURAL DIGEST  
 PRESENTS THE  
 ARCHITECTURE ISSUE



- 70 PACIFIC PANORAMA**  
*Sweeping Curves and Transparent Walls Shape a Dramatic Seaside Residence*  
 Architectural Design by Wallace E. Cunningham  
 Interior Design by Pamela Smith  
 Landscape Architecture by Takendo Arai, ASLA  
 Text by Patricia Leigh Brown  
 Photography by Erhard Pfeiffer



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Robert Rhodes placed polycarbonate panels over wood for a tennis court. See page 136.

A landscape plan by Roberto Burle Marx for an Oscar Niemeyer design. See page 102.

- 122 GUEST SPEAKER: PRINCE CHARLES**  
*The "Champion of Traditional Urbanism" on Restoring Balance to Our Communities*

- 136 GAME, SET, MATCH**  
*Serving Up a Singular Court and Guesthouse for a Client with a Passion for Tennis*  
 Architecture by Robert Rhodes, AIA  
 Text by Penelope Rowlands  
 Photography by Paul Warchol

- 142 TEMPLES OF LIGHT**  
*Tackling a Tricky Site in Bethesda with Ingenuity, Pragmatism and Playfulness*  
 Architecture by Hugh Newell Jacobsen, FAIA  
 Text by Gerald Clarke  
 Photography by Robert C. Lautman

- 154 TRAVEL NOTES: HAVANA DISPATCH**  
*One Architect Contemplates the Island's Preservation Efforts and Crumbling Splendor*  
 Text and Photography by Alexander Gorlin

- 170 CARRIAGE HOUSE CLASSIC**  
*Taking a Cue from the Ancients, a Raw Manhattan Space Is Strikingly Remade*  
 Architecture and Interior Design by Beth Klomparens  
 Text by Penelope Rowlands  
 Photography by Scott Frances

- 182 MEMORIAL: WATER'S HEALING POWER**  
*Ecological Regeneration at the Monument to the Victims of the 2001 Earthquake*  
 Landscape Architecture and Planning by Rajeev Kathpalia  
 Text by Brian Brace Taylor

- 192 DESIGN NOTEBOOK:**  
**A COLLECTOR'S CACHE**  
*Designer Craig Wright Styles a Sotheby's Auction of His Furnishings*  
 By Jeffrey Simpson



- 198 REVISITS: ISAMU NOGUCHI**  
**LEGACY IN STONE**  
*Recalling the American-Born Sculptor's Timeless Home and Studio on Shikoku*  
 Text by Carol Lutfy  
 Photography by Jaime Ardiles-Arce

- 216 ESTATES FOR SALE: EDITORS SELECT PROPERTIES AROUND THE WORLD**  
*France, Miami Beach, Big Sur, Houston, Chicago...*

- 331 AD DIRECTORY**  
*A Listing of the Architects, Designers and Museums Featured in This Issue*





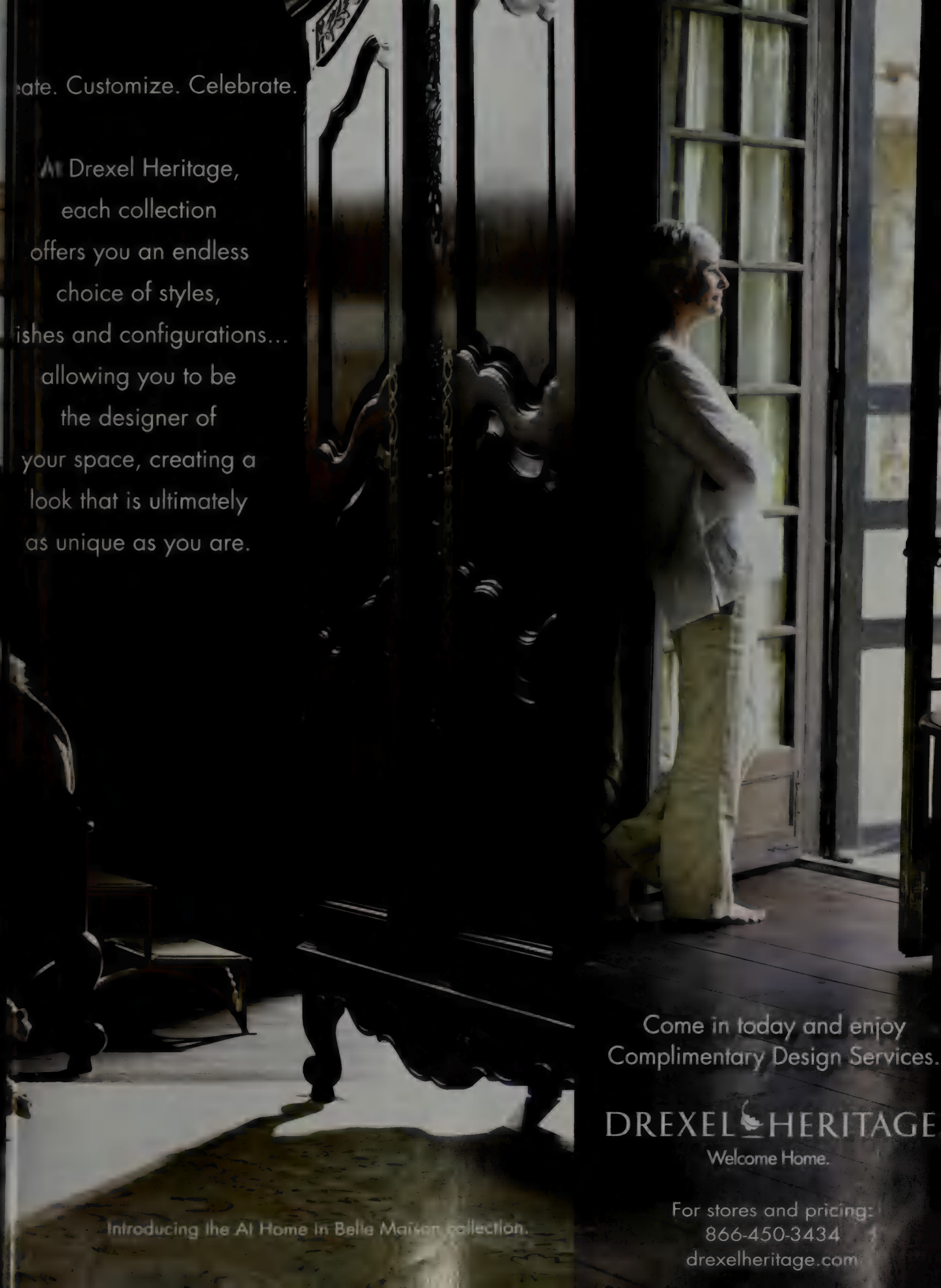
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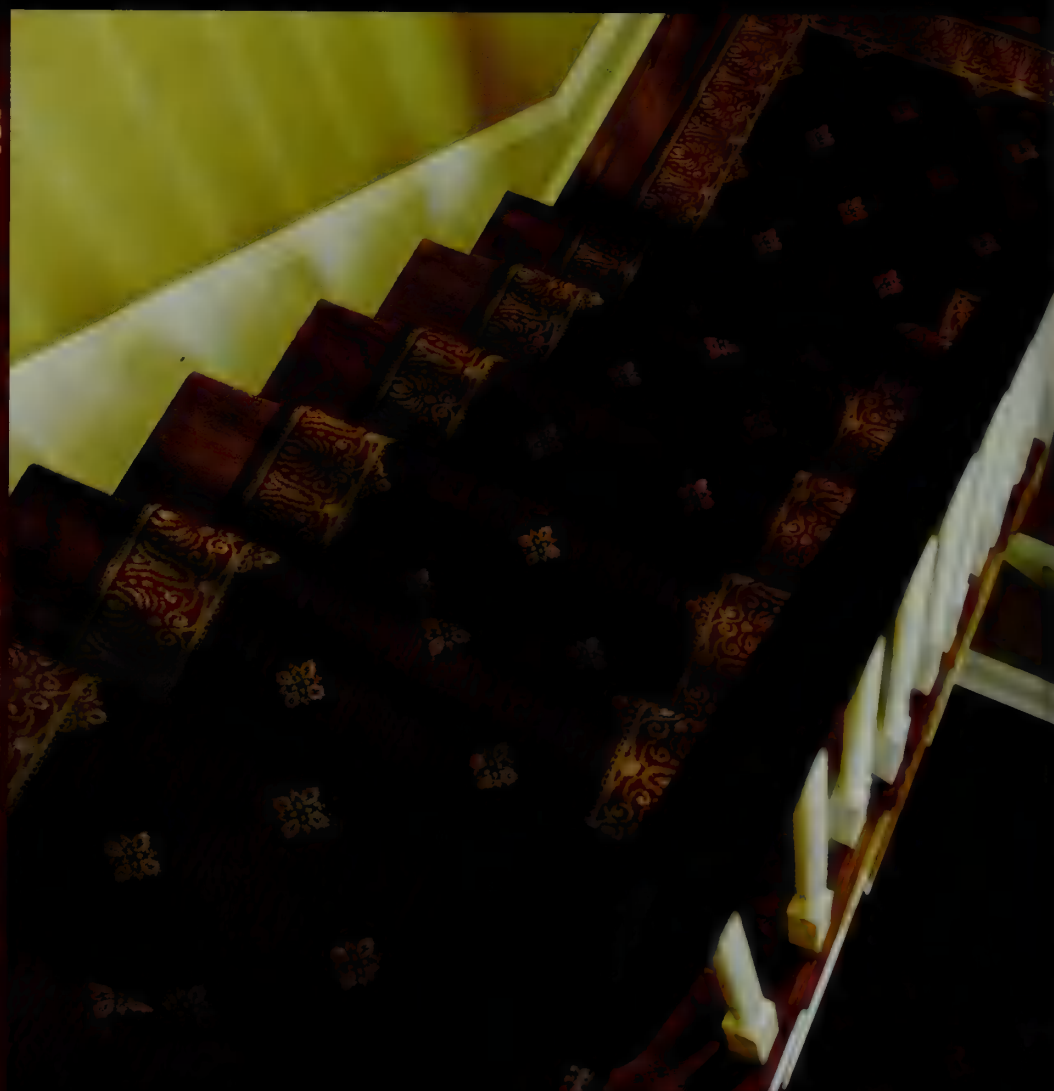


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How grateful I am for your March 2006 issue. While I was in New York, the Fordyce house ("Joan Fontaine") was burned to the ground—only ashes remained. Now you have given me the only photos I have to remind me of what was.

—JOAN FONTAINE  
CARMEL, CALIFORNIA

## DOWN MEXICO WAY

Many thanks for the great articles that I have looked forward to every month for many years now. I had to drop you a line and express my excitement about "Casa Buena Vida" (August 2006). This feature was especially interesting to me, as I have a home just minutes south of Conchas Chinas in Puerto Vallarta, in Mismaloya, Mexico. As a San Francisco Peninsula resident my entire life, I love being only three and a half hours by air from Puerto Vallarta. It gives me much pleasure when you show the magnificent designs and architecture of this beautiful area.

CHARLES S. SMITH  
SAN MATEO, CALIFORNIA

## HINT OF JEWELRY

Thank you, I think, for the August jewelry story ("Jewels by Design"). My wife, not so subtly, marked the page with the beautiful K. C. Thompson bracelet and left it lying on my side of the bed.

MARCUS ST. ANGELO  
PHILADELPHIA, PENNSYLVANIA

## MANILA ELEGANCE

*Architectural Digest* and Mario Buatta have done it again. "One Part Inspiration" (August) is a masterpiece in design. The photographs by Mary E. Nichols are outstanding. The saying "Less is more" doesn't apply here—no, no, no. More is more, and Mr. Buatta does it with splendid style, grace and dignity. I always feel like starting all over again in designing my home when I see his work. He is truly an inspiration.

BETTY FINEMAN  
INCLINE VILLAGE, NEVADA

## A BETTER LIFE

Thank you for Dena Kaye's article on the Panchachuli Women Weavers (Guest Speaker, August). What a special story of how good begets good—Kaye supports UNICEF, UNICEF supports Panchachuli, and Panchachuli's success builds schools. I hope it will motivate others to start similarly responsible companies.

LEE ANN SCHOFIELD  
ATLANTA, GEORGIA

## A PERFECT FIT

I was instantly smitten with Plantation House ("Island Classic," August). Art Hasselqvist's creation is grand yet not ostentatious. I love how it nestles in Multique's landscape without dominating it.

ERIN MORSE  
KANSAS CITY, MISSOURI

## MY FAVORITE THINGS

I must confess, the first place I turn when I receive *AD* each month is the Discoveries by Designers section. The fabrics, antiques and shops never cease to inspire me, and the August issue was no exception. On my next trip to New York I will certainly stop at Marvin Alexandro in search of my own "glass menagerie."

STEPHANIE KUBEK  
DARIEN, CONNECTICUT

## PROUST REMEMBERED

As a devoted fan of the French writer Marcel Proust, I am always happy to see references to his masterpiece *Remembrance of Things Past* in current media. So I was glad to see the reference in your article about the nostalgic Russian home of Alexandre Vassiliev in the August issue ("Remembrances of Russia"). However, the author should dip another madeleine in his tea to refresh his own memory. It was not the character Swann for whom the taste of tea-soaked cake evoked memories of childhood. Rather, it was the narrator, in whose childhood memories Swann played a prominent part.

EILEEN G. SODERSTROM  
CHICAGO, ILLINOIS

## BEHIND THE CAMERA

I first fell in love with Deborah Turbeville's haunting images in her book *Unseen Versailles*, so I was thrilled to see her photography of Moscow's Ostankino Palace in your January 2004 issue ("Deborah Turbeville in Russia"). August has just arrived, and to find more of her work was a delight ("Remembrances of Russia"). She is one of the most important American photographers working today. Kudos for bringing Turbeville's work to us!

LILY DENNISON  
LOS ANGELES, CALIFORNIA

*continued on page 5*



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## HAVING A WONDERFUL TIME

Your Exotic issue is the magazine equivalent of the perfect summer vacation—gorgeous locales, stylish accommodations and oh so affordable. I especially enjoyed the story on the African getaway in the Bazaruto Archipelago (“Hotels: Benguerra Lodge,” August), which vividly conveyed the relaxed charm and rustic décor of this coastal camp. Mozambique is a place I’ve always been interested in visiting. Your article brought me that much closer.

DONNA TRAVIS  
FLAGSTAFF, ARIZONA

## RED, HOT AND COOL

Having spent my youth in New England, and now making my home in the Lone Star State, I can relate to the Texas couple in “The House Whisperer” (July 2006) who asked architect John Mayfield to create a “cool retreat from their state’s searing summers.” Yes, a “cool retreat” is just what is needed at that time of year!

MICHELE BARNARD  
FORT WORTH, TEXAS

## CHARACTER FACTOR

I want to commend you for showing Gian Carlo Menotti’s home in Spoleto, Italy (“Music of the Heart,” July). Despite its few rooms and modest design, it has an abundance of charm. I think people often forget that bigger isn’t always better.

ROBERT L. ANTHONY  
POUGHKEEPSIE, NEW YORK

## MAN AND HIS ENVIRONMENT

I wanted to express my thanks for the feature on the mountain home by architect Harry Teague (“Force of Nature,” July). I was taken by the gorgeous vistas that photographer David O. Marlow captured, not just from inside the house but from outside as well. I love how Mr. Teague deftly incorporated the huge boulders left behind by a glacier, resulting in a remarkable home built with respect for the world around it. I can only imagine how spectacular the place must be throughout the seasons. A home is so much more than just its interior. Mr. Teague and *Architectural Digest* did a brilliant job of reminding us why this is so.

DAVID PAXTON  
SEATTLE, WASHINGTON

## INSPIRATION POINT

Bravo for a particularly well-rounded and intriguing July issue. What a range, from a modernist Manhattan apartment (“The Essence of Light”) to a rustic lake house (“The Island Life Renewed”), with many more types of homes in between. It was a marvelous—and inspiring—display of design and architecture. I find ideas for my own residence in every edition, but July’s provided me with so much that I don’t know where to begin! Thank you again for such a great issue, and for being not so much a magazine as a muse.

BRANDON BARTON  
VANCOUVER, BRITISH COLUMBIA, CANADA

## MEMORY LANE

I got a very pleasant surprise with the arrival of your July issue—the barn featured in “Playing with Tradition.” I grew up in Wilton, Connecticut, and summer bike rides would often take me by the beautiful old barn. I am thrilled that Tom Grotta and Rhonda Brown maintained rustic beauty while turning it into a wonderfully contemporary home.

BRADLEY HOLMES  
PORTLAND, OREGON

## A DAY’S WORK

Thank you so much for the glorious quilt story (“For Collectors: Pieces of America,” June 2006)! I never see one of the quilts that I am not awestruck—not just by their intrinsic beauty and their incredible artistry but by the fact that they were made completely by hand, at the end of a long, tiring day spent doing everything else by hand. And then the quilters lay down with scraps of material left over from the clothes they had made by hand and created these works of art—to relax.

DIANE PERRY  
MONTCLAIR, CALIFORNIA

“Your Exotic issue is the magazine equivalent of the perfect summer vacation.”

## STYLE AS SUBSTANCE

As a longtime subscriber, I really applaud the good taste your magazine has consistently shown over the years. There will always be houses built and decorated with millions of dollars and no sense. What *AD* profiles is far more nourishing—look for that are classic, elegant, fun and forward thinking. Each month I find ample reward in simply seeing something I like, regardless of whether or not I can afford it or if it is exactly right for my own home.

JOY DELAND  
TARRYTOWN, NEW YORK

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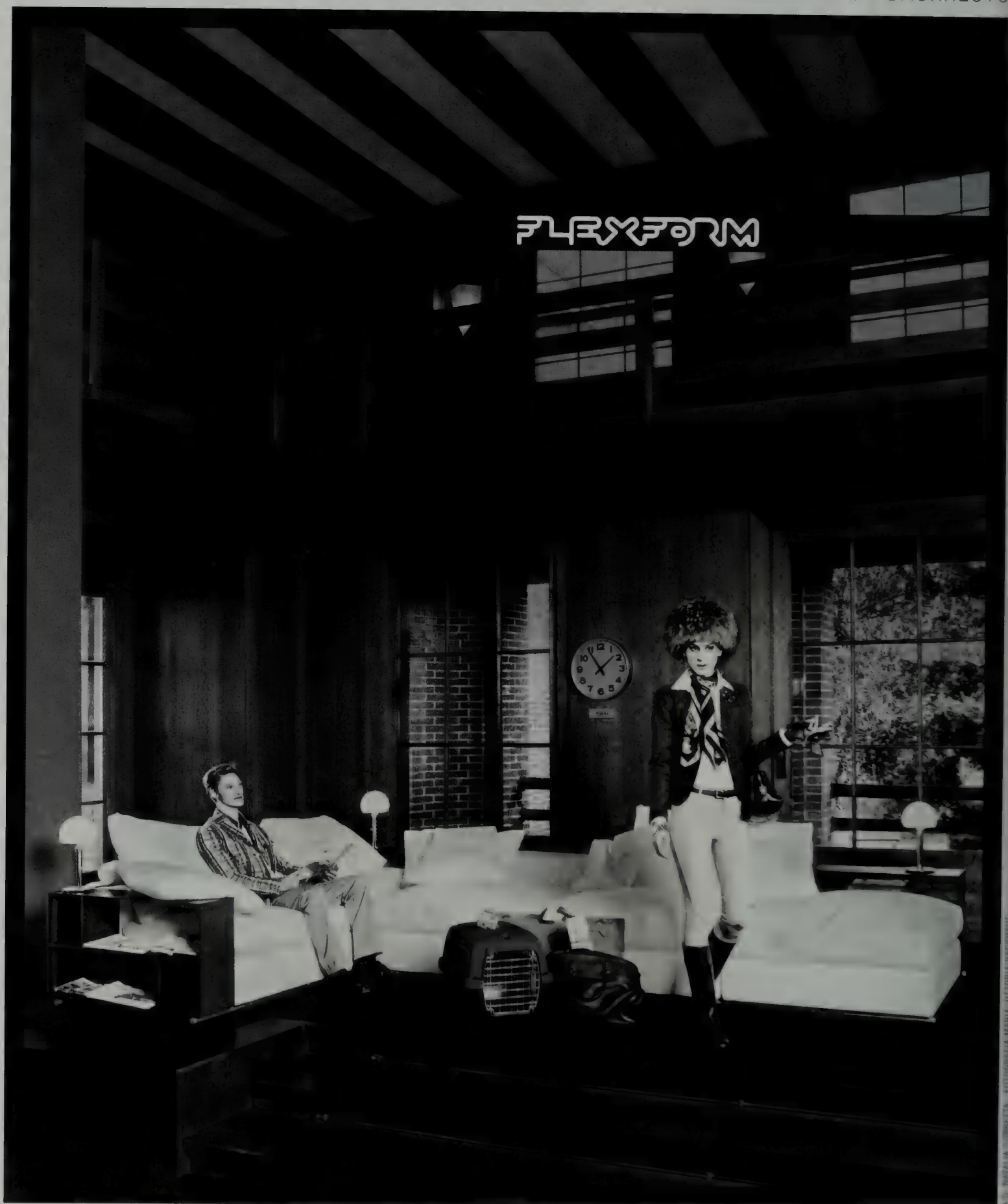
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Architecture is, obviously, the subject of this entire issue. We report on residential architecture. We also report on the architects. Their approaches to their works are as individual as they are. Some architects also do the interiors for the residences they design. In fact, some will not accept a project unless they do the interiors as well. Other architects are agreeable to working with an accomplished interior designer.

Conversely, some interior designers believe that through years of remodeling for clients and working closely with architects, they can interpret a client's wishes as well as most architects can. In some cases, each view is right, and in some cases, each view is wrong. In any case, lines are blurring. Architects now design everything from furniture to teapots. Interior designers may design houses as well as furniture and fabrics.

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And the computer is not only an essential design tool; it brings both architects and designers to the fore as stars

in our practical firmament. Today, at this moment, architects and designers featured in *Architectural Digest* introduce themselves to you via videos on our Web site, [www.ArchitecturalDigest.com](http://www.ArchitecturalDigest.com). Already we have presented conversations with interior designers such as Mario Buatta and Juan Montoya. This month you can see and hear architects Lee F. Mindel, Antoine Predock and Bart Prince.

Architects and interior designers have several commonalities. Most agree that the intelligent, informed client who shares their passion for design helps achieve a better result than the client who says, "Just do it." And, even more important, the work of great architects and interior designers affects the lives of their clients who live in their mutual creations and those who view those creations personally or in a publication.

Understanding our culture today imposes an obligation on each of us to inform ourselves about, or at least appreciate, creations in many fields. However, architecture and design are the creations that affect us in the most intimate way. Our surroundings have the capability to make us feel better and, perhaps, be better and do better. We are inviting you to join us on our Web site and every month in our magazine in our mutual effort to be better and therefore to do better. If we can do better, we can potentially change our own lives or world.

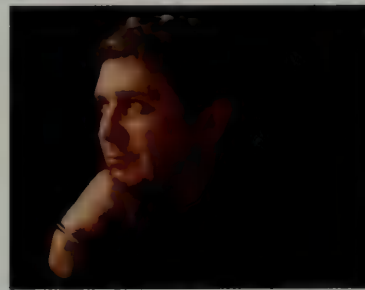
**Paige Rense**, Editor-in-Chief

P.S. Subscribe for yourself and a friend at [www.ArchitecturalDigest.com](http://www.ArchitecturalDigest.com).



**PAUL THEROUX** ("Before & After: Grand Opening in Hong Kong," page 288). "For me the best living space is the one with the least sense of artificiality, the greatest connection to the outdoors and, of course, the one that is the most energy-efficient," says contributing writer Paul Theroux. "In warm climates I have always felt confined by air-conditioning, and I am fascinated by the ways architects can get air to move through a house." Theroux, the

author of over 40 books, including *Dark Star Safari*, was impressed by the solution architects B. Christopher Bene and Shirley Chang devised for a house in Hong Kong, where it is "often very hot, very rainy and very humid." He is at work on a book based on his recent travels in Central Asia.



**ROBERT RECK** ("Savoring the Life Aquatic," page 226; "Art in Residence," page 250; "Like a Reptile in the Sun," page 272; "Aligned with the Heavens," page 320). Capturing four contemporary houses for this issue "was a great pleasure for me," says contributing photographer Robert Reck. Because of his

work on the popular book *Santa Fe Style*, Reck, who has lived in the high desert of New Mexico for 32 years, is often associated with adobe-style architecture. But his interests are wider than that. "I like concrete, steel and glass, too," he remarks. "Adobes are a part of the spectacular, unique history of the Southwest, but contemporary is where architecture is going. Everyone is trying to create their own language," says Reck, who is working on a book about architectural stone. "The juxtaposition of the materials is challenging and exciting—for me and for the architects I love the transparency, the vistas, the night-lanternlike quality of the buildings in the dusk light."

*continued on page 61*

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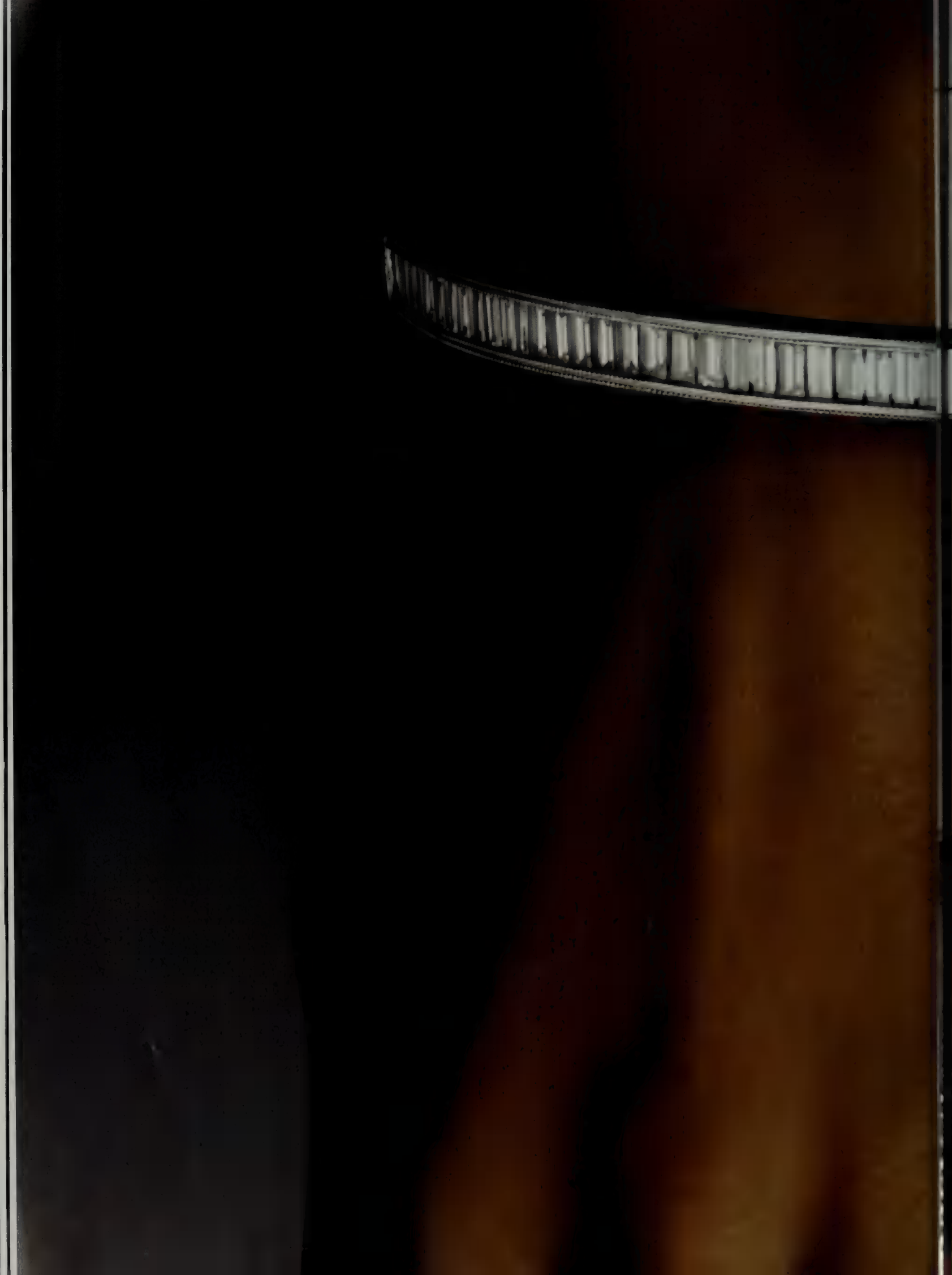


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**JEFF TURRENTINE** ("Savoring the Life Aquatic," page 226; "Art in Residence," page 250). "I had trouble imagining it," contributing writer Jeff Turrentine says of a 30,000-square-foot, one-bedroom house in Arizona designed by architect Eddie Jones. "We're so accustomed to using the number of bedrooms as a kind of shorthand for a house's size. But once I set foot inside, I understood. This wasn't a residence filled with art; it was a private museum with a house on top. The owners have always rotated works between their homes. Now they can engage with their collection in its entirety."



**MILDRED F. SCHMERTZ** ("Like a Reptile in the Sun," page 272). Contributing writer Mildred F. Schmertz was continually surprised by a Santa Fe house designed by architect Bart Prince. It seemed much larger than its actual size (2,100 square feet), she observes, and though it appeared enclosed and very private from the outside, its interiors were open to the site, nature and the sky. "I was also surprised that, once inside, I had

long views through the house as the various spaces stepped down the hill," says Schmertz, an architect and former editor-in-chief of *Architectural Record*. "Most of all I was surprised to learn that Prince, who loves to build, actually took a hand in the construction of this house when needed."

**ROBERT C. LAUTMAN** ("Temples of Light," page 142). When architectural photographer Robert C. Lautman initially saw a residence that architect Hugh Newell Jacobsen designed in Bethesda, Maryland, his first thought, he says, was, "This is most unhouselike—an Acropolis of a wall with distant Parthenon-like structures atop." But when he got inside of the unusual building, his impression changed. "The interior is warm and welcoming and instantly explains that the mini-Parthenons are clerestories bringing extra height, light and sparkle," he says. Lautman and Jacobsen are both based in Washington, D.C., and their working relationship, which stretches back more than 40 years, includes two books: *Hugh Newell Jacobsen, Architect* and *Hugh Newell Jacobsen, Architect: Recent Work/1988–1993*. "In a competition that no one ever loses, we try to keep each other happy, laughing and arguing as we collaborate on photographs that attempt to represent the building he dreamed," Lautman says.

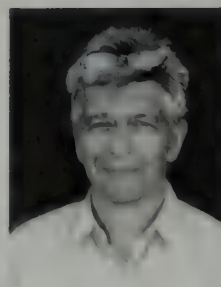


**MICHAEL PEPPIATT** ("Finding a Niche on Cavallo," page 257). From the moment he saw the sculpted residence architect Savin Couëlle designed on Cavallo, near Corsica, writer Michael Peppiatt wanted to move in. "Most houses you can admire and be perfectly happy to leave to their owners. But since this house is so much about the sea, and I adore the sea, I wanted to spend the rest of the summer there. What's very liberating about the house is that you are barely aware of it. Couëlle manages to make the architecture disappear and leave you in direct contact with nature." Peppiatt, who divides his time between London and Paris, curated the exhibit "Francis Bacon in the 1950s," which will be shown at the Milwaukee Art Museum and the Albright-Knox Art Gallery in Buffalo next year.



**MARY E. NICHOLS** ("Grounded in Tradition," page 280). "As usual, I had to actually ask if this was an old house that had been restored," contributing photographer Mary E. Nichols says of a residence in Beverly Hills designed by architect Marc Appleton, "only to find out that Marc had done what few architects can do: He had made a truly new 'old' house—he is a master at it." Where once a Tudor-style house stood, Appleton

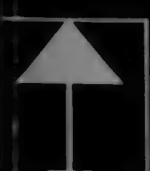
created a Mediterranean-style house that reminded Nichols of those she had admired in archival photographs of old Southern California homes. The gardens, by landscape architect Sean Knibb, "were also particularly beautiful," she adds, "with mature plantings and sensitive combinations of plants, flowers and trees." The client, she observes, played a large part in the redesign process, collaborating closely with Appleton, Knibb and interior designer Mark Enos. "He was completely appreciative and up to putting in the time and effort it takes to create such a house, and as a result we have a house that will stand the test of time."



**PAUL WARCHOL** ("Game, Set, Match," page 136). Though he is not a regular tennis player, photographer Paul Warchol found inspiration in the luminous tennis pavilion architect Robert Rhodes created in a wooded setting in northern New Jersey. "My assistant and I did hit a couple of baskets of balls while we were waiting for the right light for the shoot," he admits. Still, Warchol's response to the structure was more emotional and artistic than it was athletic. "There's modernist aspiration

and that usually means there's a rationality that's discernible, that you can pick up in pictures." The building's sleek, polycarbonate-paneled surface served as a lively canvas for Warchol's photographs. "Just seeing how the light hit that was rich," he says. "There were a couple of places where the transparency fought the opacity—and photographs tend to love things like that. So I had some fun," says Warchol, whose photographs have appeared in more than 16 books. "That you could see in and that you could see reflectiveness was extraordinary."



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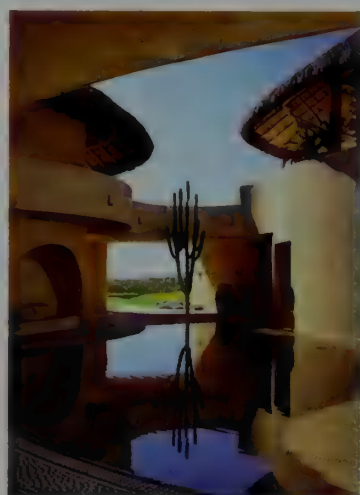
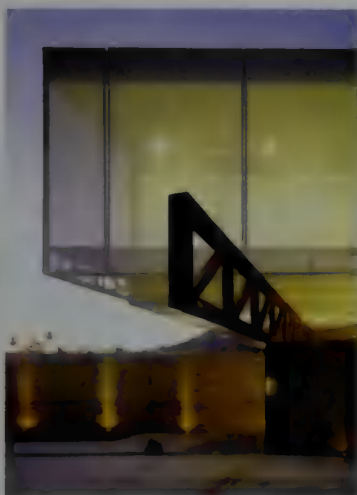
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# ARCHITECTURAL DIGEST

PRESENTS

## The Architecture Issue



### In Houses for the Mountains, Lakefront, Seaside and City, Inventive Uses of Unexpected Materials

In a 1955 interview, the modernist icon Mies van der Rohe commented, "I'm not working on architecture, I'm working on architecture as a language, and I think you have to have a grammar in order to have a language. And if you are good at that, you speak a wonderful prose. And if you are really good, you can be a poet." The designs in this year's Architecture issue have the kind of poetic articulation that Mies speaks of. It's in the daring materials that were chosen by architects and homeowners. It's also in a certain structural honesty—the visible kind first seen in, well, the work of Mies. In Austin, Texas, a house by Lake/Flato has rusticated-copper panels and sheets

of glass over an exposed-wood frame. A house by Peter Bohlin in Park City, Utah, uses steel columns and Douglas fir rafters and beams—all in open view inside. Near Santa Fe, the Miesian "grammar" of glass, steel and stone is pronounced in the particular accent of architect Stephen Bucchieri, which involves weathered-steel panels and, to suggest the peeled logs of pueblo architecture, tubular steel columns. While the 20 featured designs are unquestionably unique responses to client needs and site challenges, overall, there are commonalities in their grammar—what amounts to a telling commentary on the exciting state of progressive residential design now.



# Pacific Panorama

Sweeping Curves and Transparent Walls Shape ■ Dramatic Seaside Residence

Architectural Design by Wallace E. Cunningham/Interior Design by Pamela Smith  
Landscape Architecture by Takendo Aarii, ASLA/Text by Patricia Leigh Brown/Photography by Erhard Pfeiffer

A courtyard enclosed by a continuous glass wall is a central feature in a La Jolla, California, couple's house by architectural designer Wallace E. Cunningham. "The sweep of the ceiling and the copper roof creates the appearance of a nimbus and shelters the living space without confinement," he says.

IF RESIDENCES ARE PORTRAITS OF THEIR owners, as architectural designer Wallace E. Cunningham suggests, then a house situated on a bluff overlooking the Pacific—its roof appearing to rise effortlessly toward infinity—begins with art.

One of the owners, the wife, is a potter,

a shaper of clay. "When you touch clay, the shape of your hands leaves arcs, sometime spherical, sometimes vertical," Cunningham says. "Clay is a vessel. This house is a vessel containing lives."

The potter and her husband, a retired businessman, moved to California from





Chicago, bringing with them treasured works by glass artists Dale Chihuly and Harvey Littleton. In a sense, the residence represents the welding of the couple's two grand passions: the sculptural quality of clay combined with the pristine, life-embracing character of glass.

From within, the structure seems to float upon the landscape as a nearly continuous glass wall. That sense of drama and mystery, of defying gravity, however, disguises a complex architectural sleight of hand. In contrast with most residences, in which the roof peaks at the center, this one has

a roof that fans out in eaglelike swoops, emanating from a circular glassed courtyard in the interior and then rising at the perimeter, taking in Pacific views along the way. Cunningham calls the roof "a great stroke against the sky."

*continued on page 74*





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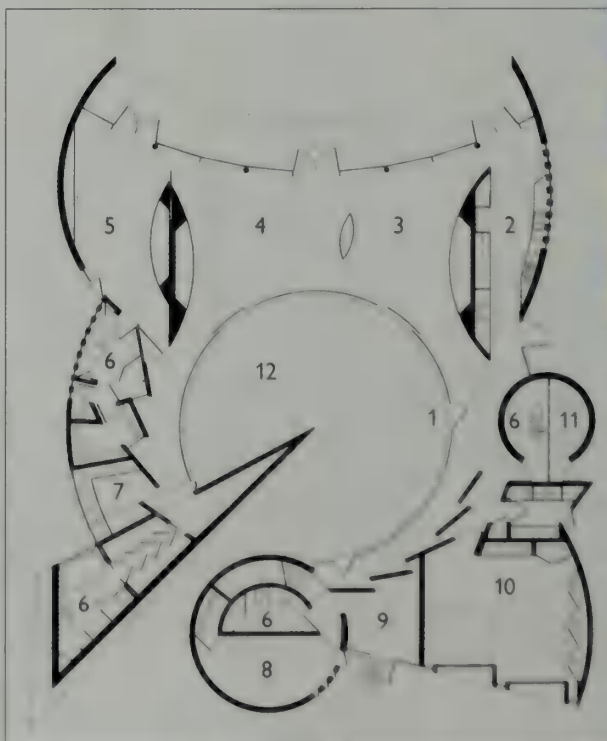
ABOVE: From the living area, the house has wide views of the Pacific. A cantilevered fireplace appears to shoulder the weight of the ceiling. "One can feel the dramatic thrust of the ceiling rising up and outward as it swings its arc," notes Cunningham (right, in front of a Michael Kessler painting in the dining area). BELOW: The floor plan.

*continued from page 71*

The house is open and radial in plan. The configuration responds to the coastal landscape, to unobstructed vistas of golden sandstone-colored bluffs hugging the cerulean sea. "My object was to heighten the view, while disguising what we didn't want to see as beautifully as possible," he explains. The site is buffeted by ocean winds, so a sheltered respite was needed. The plan thus radiates from the protected courtyard, away from breezes, where the couple often dine. The most significant rooms are arranged along the continuous 20-foot-high wall of glass facing the ocean; the other rooms, including a studio for the wife, are molded beside gemlike pocket gardens—poetic visual vignettes that happen to screen the neighboring houses.

A master of curved and angular geometries, Cunningham conceived the house

*continued on page 78*



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The residence represents the welding of the couple's two grand passions: the sculptural quality of clay combined with the prismatic, life-embracing character of glass.

*continued from page 74*

as a series of forms that play with the California light—one of the state's major attractions, he notes, particularly for a couple from the Midwest. "As you walk through the house, you're basically walking toward light, toward a break in the walls," says Cunningham, once a student in Frank Lloyd Wright's Taliesin Fellowship, who worked with interior designer Pamela Smith, a longtime collaborator. Through-

out, striking glass fins project from glass walls or above frameless glass doors—the Cunningham version of flying buttresses.

"This house is absolutely autobiographical," he observes. "The couple like forms and colors, art and views. They live in a very easy, open manner. The house is a framework for living outside in California."

The audacious curves of the structure recall the work of John Lautner—one of Cunningham's architectural heroes,

along with Felix Candela and Giovanni Michelucci. In the living area, subtle steel supports resemble cylindrical sculptures. The cantilevered fireplace appears to hold the slope of the roof on its shoulders, like an architectural Atlas, the fire within arising mythically from a bed of glass shards.

The master bedroom may be approached when privacy is required, by two hidden doors. The space recalls a tokonoma in its simplicity: Glass doors lead to a terrace where the walls are lit through a pointillist series of apertures, "almost like spirit holes in Native American structures," he says.

Cunningham's elevation of prosaic spaces underscores his masterful sense of imagination. How not to fall in love with the powder room, for example, when it comes in an astonishing spiral form, the interior half encased in glass, with a ceremonial granite water basin, the other half a garden of black bamboo that opens to the sky?

The same holds true for the garage

*continued on page*



**LEFT:** Located off the living area, the master bedroom opens onto a "pocket garden," the rear terrace, the rear garden and the reflecting pool. Over the bed is a work by Gyorgy Kepes. **ABOVE:** A granite basin designed by Cunningham is beneath a glass ceiling in the powder room, which has a half-moon-shaped bamboo garden.



*Shine*

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- **Great Design in the South Bay** – Experience the influence the relaxed climate of Playa Del Rey, Manhattan Beach and Hermosa Beach have had on the casual yet elegant styles of residential architecture in the area.

### Miami Highlights: November 6-12

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The audacious curves of the structure recall the work of John Lautner—one of Cunningham's architectural heroes.

Under the curve of the roofline are, from right to left, the master bedroom and the living, dining and breakfast areas. Quartzite pavers extend to the terrace bordering the reflecting pool. Landscape architect Takendo Arai worked with the owners to create a lush, diverse landscape.

*continued from page 78*

with copper doors, quartzite floors and cathedral ceilings, furnished with art and flowers. "Most homeowners enter through their garages, and the space is horribly unattractive," Cunningham says. "So why not make it a nice space to drive home to?"

Such "why nots," of course, are what distinguish a great designer from his kindred. Throughout the residence, the

spirit of openness and lack of confinement prevails; nearby family members just breeze through.

"The catalyst for a residence is always the owners' personalities," Cunningham observes philosophically. "Interesting people build interesting houses. It's about creating a utopia, an enchanted environment. A place where the fantasy and reality of people's lives can come through." □



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*Jess Jackson*



# Modern on Top

On the Roof of a Park Avenue Apartment, a Nest Is Born of Glass and Steel

Architecture and Interior Design by William T. Georgis, AIA/Landscape Architecture by Edmund D. Hollander, ASLA  
Text by Steven M. L. Aronson/Photography by T. Whitney Cox

The newly modernistic silhouette of a 1915 Gothic-style apartment building in Manhattan is the dramatic finale of architect William T. Georgis's reimagining of a couple's 980-square-foot penthouse. Richard Schaller chooses a view.



ONE MIGHT BE FORGIVEN for assuming that a young couple who had just purchased a 12-room Park Avenue apartment in a grand-scale 1915 Emery Roth Gothic Revival building would not be in immediate need of extra space (see *Architectural Digest*, July 1999). Yet they proceeded to snap up a small terraced penthouse four stories above them, on the grounds that it could serve three discrete

purposes: an additional entertaining venue, a "romantic little clubhouse for two," and a self-contained suite for guests who then, the wife reasoned, "wouldn't be right on top of us because they'd be way up or top of us."

As soon as architect and designer William T. Georgis had finished work on the couple's main apartment, he set his sight—and sights—high. But

*continued on page 84*

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In the living room, near the black-slate fireplace, are yellow-and-white Jean Royère Small Oeuf chairs, with J. Robert Scott yellow silk. Banquette cushion shearling, Hermès. Pillow back and Royère Sculpture chair mohair, Clarence House.



AFTER



BEFORE

*continued from page 82*

the aerie was a shanty: an aluminum-sided shack with a tar roof. "It was put together with chewing gum," he laughs. "I leveled with the clients that it wasn't worth renovating." They responded by commissioning a new structure on the spot, and Georgis went on to radically reinvent the space.

Respecting the original footprint, he replaced the eyesore

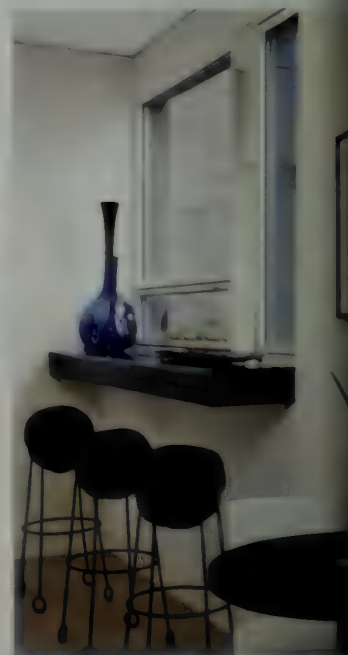
with a low-slung, high-flying steel-and-glass pavilion that in its lightness and buoyancy amounts to a modernist villa—call it a villa with a lilt. "Set as it is in a garden, it's more like a modernist folly," he says. "That's the lunacy of the thing."

The wife recounts, "We didn't want it to be Park Avenue fussy, we wanted it to be playful and even flirtatious—

we told him we weren't afraid of color." Did the couple ever feel they might be taking too much of a chance? "We were risk takers in our professional lives"—both of them were then in international investment banking—"so we felt, Why don't we just do it with a lot of gusto? And I must say it was thrilling to follow the stages of the transformation—it was like seeing a caterpillar become a beautiful butterfly."

Stainless steel—a material practically unsurpassable in its combination of strength and lightness—can be found in the wrapping of the two structural columns, in the frames for the great expanses of floor-to-ceiling glass, and in the living room wall that contains a bar, a media unit and a desk area (perpendicular to it is a coun-

*continued on page 86*



ABOVE: For casual dining, the compact kitchen has a blackened-steel counter with Royère Yo-Yo barstools and a café table. An untitled work by Erica Baum hangs at right

pondered if her dress  
or the LEATHER DIVAN  
would be the hit of the party

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ABOVE AND RIGHT: Behind the bedroom's Milo Baughman cone-back chair is a built-in bookcase. Roman shade fabric, Old World Weavers. Bedcovering and bolster fabrics, Jim Thompson. Votive candleholders and Robert Goosens chenet, Liz O'Brien Gallery. BELOW: The floor plan.



continued from page 84

terbalancing low black-slate wall with a bookcase unit and a fireplace). The floors—not only inside but out, the interior and exterior spaces here being wildly interactive—are a cool, sand-colored limestone that the architect insists is “as durable as it is decorative—easily able to withstand the harsh elements of the Northeast.”

Standing in contrast to the rectilinear quality of the architecture is a stack of organic fur-

niture by Jean Royère: his Small Oeuf and Sculpture chairs and Yo-Yo barstools. There's also a pair of rare steel-and-black-lacquered-wood dining chairs by Richard Neutra. Georgis himself designed the living room table: a blackened-steel base with a lava-stone top that he glazed a rich violet blue in order to “give a little kick in the pants” to the prevailing austerity of the palette. Kicking in as well are the saffron of the Small Oeufs (the wife

cutely calls them “my little yellow ones, in the teddy-bear fabric”) and the pink of the bed coverlet, not to mention its lime-green lining.

In the bedroom, American black-walnut wainscoting extends to the bed platform, the desk, the cabinet and assorted shelves. “There's a refined rusticity here, a little reminiscent perhaps of Marie Antoinette and her *petit hameau*,” Georgis says, referring to the mock village that the poor doomed

queen built for herself in the park at Versailles so she could play at being a milkmaid and a shepherdess.

The galvanized-iron Donald Judd stack piece with its hard architectural edge shows effectively against the white living room wall, while the object's translucent green Plexiglas brings the garden wafting in. Because the terrace had an L-shaped configuration, Georgis, working with renowned land-

continued on page 90



- 1 ENTRANCE
- 2 LIVING ROOM
- 3 KITCHEN
- 4 BEDROOM
- 5 BATH
- 6 NORTH TERRACE
- 7 EAST TERRACE

“We didn't want it to be Park Avenue fussy, we wanted it to be playful and even flirtatious—we told him we weren't afraid of color.”

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ABOVE: On one of the limestone terrace's three sides, the roof overhang shades stainless-steel seating and black-glass tables designed by the architect. Landscape architect Edmund D. Hollander's container-garden plantings include weeping hemlock, bamboo and foxtail grass.

*continued from page 86*

scape architect Edmund D. Hollander, was able to create what he describes as "a private Eden, sequestered from the visual din of the city."

In what can be seen as a sculptural garden in the sky, a succession of stainless-steel and honed-black-slate planters feature flourishing foxtail grasses, a weeping hemlock and two species of bamboo. On the east, or dining, terrace is a conceptual streambed of polished black river rocks (the stainless-steel potting shed nearby is replete with replacements—"Sometimes the rocks lose their luster with the sun, and I like them gleaming," the

wife explains). The north terrace functions as an outdoor living room, with a suite of stainless-steel rocking furniture designed by Georgis.

It remains altogether unexpected that a rooftop redoubt as streamlined and adventurous as this exists uptown, and one is left to wonder what the venerable Emery Roth himself would think, were he to be recalled to life and suddenly empowered to step back out onto the roof of the building he designed almost a century ago. "Oh, I'm sure he would be floored," the wife says. "But when he picked himself up, he and Bill Georgis would have a lot to talk about." □



Recessed lighting in the roof's soffit shines on the east terrace's evening entertainment possibilities, which include dinners on the Georgis-designed glass-and-steel table with steel chairs.



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# A Fearless Vision

The Evolution of the American Institute of Architects' 2006 Gold Medal Winner

By Nicholas von Hoffman



Whether designing a house or a public venue, New Mexico-based Antoine Predock (left) expresses what he calls the "spirit of place." BELOW: His model for Winnipeg's Canadian Museum for Human Rights.



ALTHOUGH HE FIRST achieved prominence in the Southwest, architect Antoine Predock is one of a line of midwestern artists who include Frank Lloyd Wright and fellow Missourian Mark Twain. As a boy, however, he says that his midwestern hero was St. Louis Cardinals outfielder Stan Musial.

"I didn't know what architecture was except that I lived in a house. I don't even think that I knew the word for a long time. My dad funneled me into engineering because it was his background." Like many another American lad of the 1940s and 1950s, Predock says, "I became a motor head pretty early on. I liked to work on projects: hot rod cars, building little radios, model airplanes, things like that."

Predock learned shop skills from his father, but, he says, "one of the things I think about as I've evolved as an architect

is, Where do the poetic impulses come from?" His answer: From his mother. "She was a liberal arts college graduate. She read me poetry when I was so young that it's amazing

that I would even remember. I think I was three or four. It took me a long time to realize how valuable that was and what a mark it left on me. I never got that from my dad. He was prag-

matic, a Mr. Fix-It kind of guy.

After high school, Predock says, he wanted to go to college far away from St. Louis and, having already spent time

*continued on page 93*



ABOVE: For clients in Dallas, the architect built an approximately 10,000-square-foot house of poured concrete, glass and steel (see *Architectural Digest*, March 1994). "I tried to imagine the primordial site, the site that was there, the timeless site," he explained. "My work is experiential."

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A black and white photograph of a modern kitchen interior. The kitchen features a large, arched window with a grid pattern, allowing natural light to enter. The countertop is made of granite, and the cabinets are dark. A sink and faucet are visible on the left side of the counter. The floor is light-colored and polished. The overall design is clean and contemporary.

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"I didn't know about the great buildings of the world." Still, at 21 Predock was back at New Mexico, enrolled in his first architecture course.

*continued from page 92*

in the Southwest with an aunt and uncle, he enrolled in the school of engineering at the University of New Mexico in Albuquerque. "I made good grades, but it was completely unfulfilling. I was more interested in the college life than in being an impassioned engineer." In the summers, he worked in the aircraft industry, "on the McDonnell F4 and the B-58. I was an engineering flunky, a student doing rudimentary calculations. It wasn't like I was designing or



ABOVE LEFT: With a residence on a narrow lot in Venice, California, Predock explored what he has referred to as the "timeless aspects of Los Angeles—sea, stone and sand" (*AD*, December 1990). ABOVE RIGHT: Both complex and simple, a three-story Southern California house plays with geometries and creates a constantly changing experience of light (*AD*, March 1995).



anything, but I loved being in those environments."

It was at that point that he underwent one of those teacher-pupil moments that launch careers. Don Schlegel, a professor from the architecture

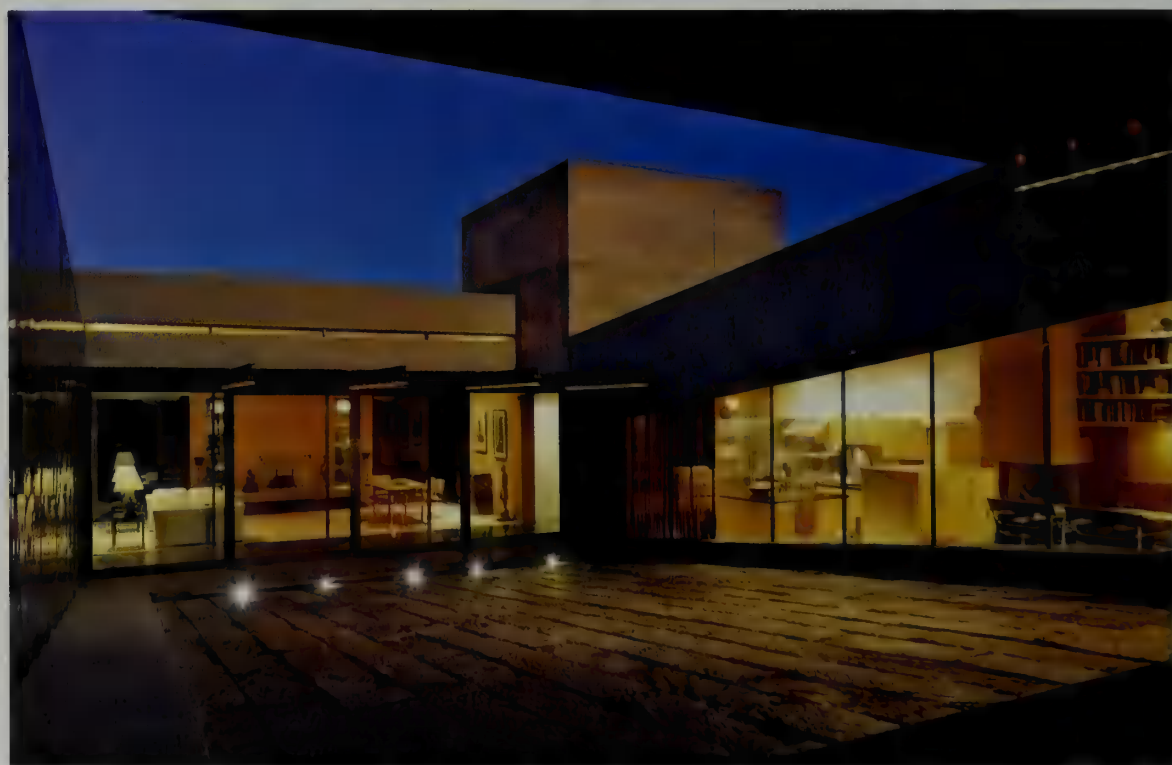
school, was sent over to engineering to teach a technical-drawing course. "There was just some kind of aura around this guy," Predock recalls, "his demeanor, his presence, his love for what he did."

The experience apparently unhinged him, because he left Albuquerque for a time. He knew he didn't want to go back to engineering. Still, he remembers, "I didn't know what architecture was; I didn't know about the great buildings of the world." Nevertheless, inspired by his experience with Schlegel, at 21 he was back in New Mexico, enrolled in his first architecture course.

Predock took to this new direction in his life so completely that, he says, "I even went to Taliesin West to consider going there. I drove my old Plymouth over, and when I walked in, there was Wright standing there. He was so gracious—he shook my hand and welcomed me."

Not long after his encounter with this giant of world architecture, Schlegel, now Predock's mentor at the University of New Mexico, told him that the school had nothing more to offer him and advised him to apply elsewhere. So Predock found himself

*continued on page 93*



ABOVE: Open to the elements, the courtyard of a house Predock designed outside Santa Fe features water streaming over hand-hewn granite slabs (*AD*, May 2005). In awarding the architect the Gold Medal, the AIA noted that his designs "grow out of their unique landscapes."



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## Antoine Predock

*continued from page 96*

New York City for the first time to attend Columbia University.

At Columbia, where he finished his architecture degree, he was awarded a fellowship for a year of study in Spain. From there he traveled to Genoa, where he bought himself a Lambretta motor scooter and set out to roam Europe, inhaling the art and architecture of the mother civilization on 50 cents a day.

Back in New York, the young Predock got hit by another bolt from the blue. "I was at a friend's crash pad in Manhattan on my way up to Harvard. I was lying on a couch, and this song came on the radio, and it changed my life. It was 'A Hard Rain's A-Gonna Fall' by Bob Dylan."

Today, some 40 years later, a much older Predock still believes that the song "awakened some inner social conscious-

in itself. That project put me on the map."

Antoine Predock has been on the map ever since, culminating last winter in his being given the 2006 Gold Medal by the American Institute of Architects, the same award presented to Frank Lloyd Wright and Louis Kahn, the two figures in the field he admires most. Like Wright before him, he is no longer a regional architect. "I work all around the world, so I don't talk about the Southwest that much anymore," says Predock, who now has an office in Taipei and is even studying Mandarin.

Still, he acknowledges his debt to the Southwest, where, he has written, he learned about "responding to the forces of a place"—lessons that "can be implemented anywhere." Speaking with the appreciation of a landscape architect, which he also is, he adds, "The prime communities of

Predock has been on the map ever since, culminating in his being given the AIA's 2006 Gold Medal, the same award presented to Frank Lloyd Wright and Louis Kahn, the two figures in the field he admires most.

ness. I thought it was the most amazing, poetic, strange sound, everything about it. It was enigmatic and an assault in a weird, Woody Guthrie kind of way. It was a big landmark for me."

Life, Predock believes, "is a series of linked destinies." It was one such destiny that brought him his first commission and went a long way toward establishing him in his practice. As the architect tells the story, "A guy I hung around with who was sort of a painter knew a guy with some money. They were both looking for a piece of land to do a new project on, and I got in on that. I quit a job, a really good job I had where I was a principal designer on major projects like the UNM law school. I just dropped everything and took a flier with these guys."

The architect describes the La Luz community on the Rio Grande in Albuquerque as a "modern town house project that would link the buildings to preserve open space. I called it ecological design—it's what you needed to do in the desert. You needed to respond to the wind and sun and protect the floodplains. It was a landscape

the Southwest are survival communities. Their sustenance is governed by rainfall and wind direction. You can study little enclaves of plant materials, how they huddle together for protection. Some are nurse crops. The legendary tumbleweed is really a nurse crop that protects the growth of prairie grasses under its shade, and then it sacrifices itself and blows away."

These days he is working on The Inn at The French Laundry (a project in collaboration with his son Hadrian, who is an architect), to be built adjacent to Thomas Keller's famed Napa Valley restaurant, and the Canadian Museum for Human Rights in Winnipeg. His wife, sculptor Constance DeJong, is another collaborator. As for the future, when asked what else he would like to undertake, Antoine Predock confides, "I'd love to do something in New York City. But I don't think, Well, there's some dream project floating in a bubble over my head." He pauses. "I just move, move with the territory that falls in my lap." E

Visit [ArchitecturalDigest.com](http://ArchitecturalDigest.com) to see a video of Antoine Predock discussing his work.



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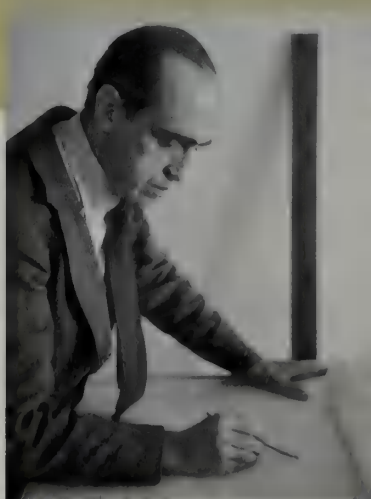
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# The Mark of a Master

An Unrealized Design in Santa Barbara Expresses both Exuberance and Discipline

By Christopher Hall



In 1948 Oscar Niemeyer (above, in 1960) designed a modernist house for a Santa Barbara, California, site owned by Burton G. Tremaine, Sr., and his wife, Emily Hall Tremaine. Top: The pool terrace melds with the bar area, center, and the living area, right.

WITH THEIR SWOOPING curves and monumental scale, Brasília's audacious public buildings will likely stand as the greatest legacy of Oscar Niemeyer, who will soon be 99 years old. But during a career now spanning more than seven decades, the great Brazilian architect has also produced many residential designs, none more remarkable than that for a house in Santa Barbara, California. If it had been built, the house would have joined the United Nations Headquarters and a Santa Monica residence (see *Architectural Digest*, May 2005) as the only fully real-

ized Niemeyer projects in the United States. What's more, it clearly would have become one of America's most significant 20th-century houses, as iconic in its own way as Wright's Fallingwater or Neutra's Lovell House.

In 1947, nearly a decade before Brasília and around the time he began collaborating with Le Corbusier on the United Nations building, Niemeyer was contacted by the American industrialist Burton G. Tremaine, Sr., and his wife, Emily Hall Tremaine. Important collectors of modern art who eventually amassed 400-plus works, which *The New York*

*Times* described as "a stellar semblance that breathes the spirit of 20th-century modernism," the Tremaines were also keenly interested in contemporary architecture. During the 1940s alone, they hired Frank Lloyd Wright, Buckminster Fuller and Philip Johnson on a variety of projects, only some of which came to fruition.

From Niemeyer, whose work they greatly admired, the Tremaines commissioned plans for a house to be built on a low, oceanside bluff in Montecito. Owned by Emily Hall Tremaine, the site had once belonged to Robert Lo

*continued on page 1*

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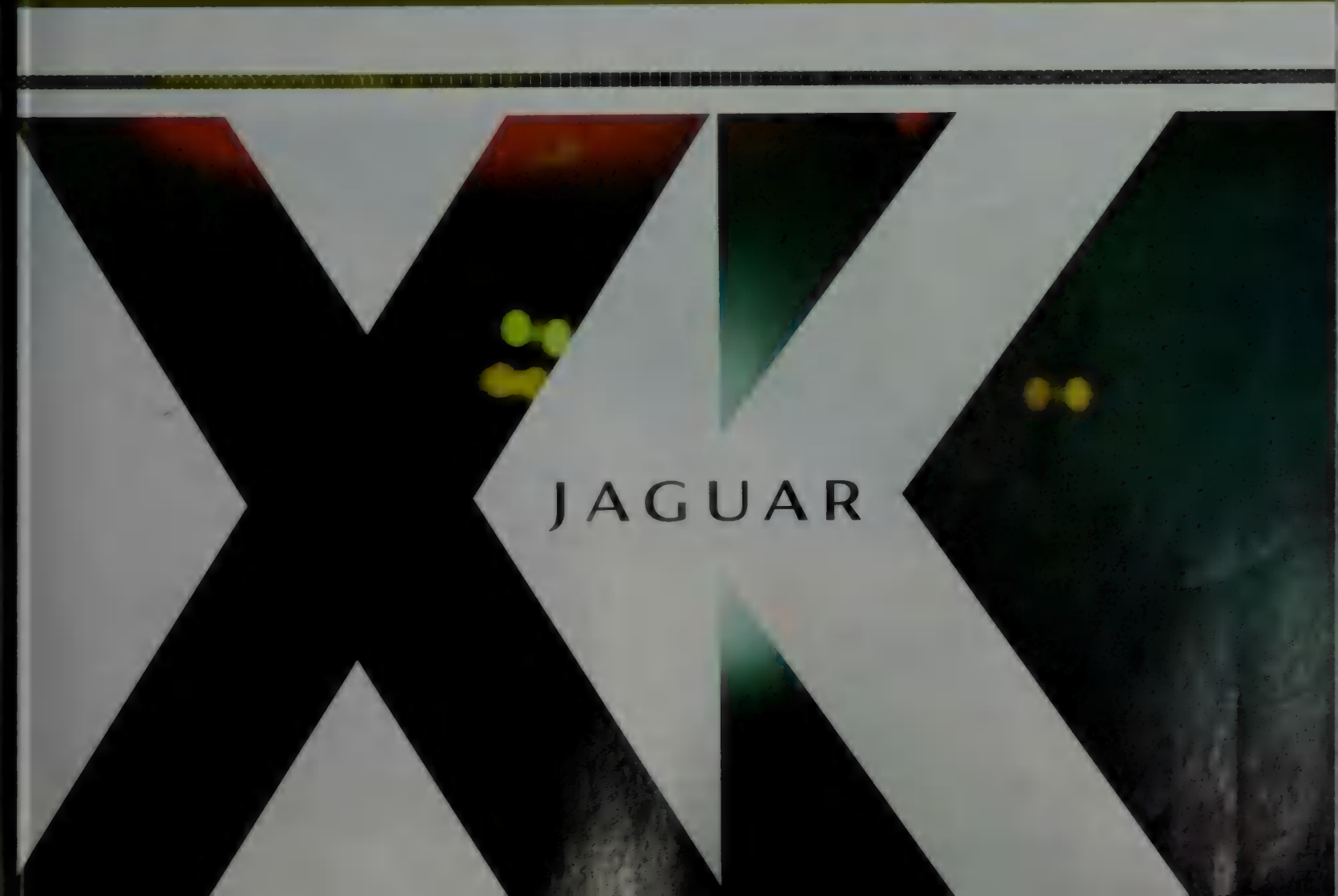
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## The Tremaines' pleasure with Niemeyer's and Burle Marx's work was outweighed by the cost of building such a lavish house.

*continued from page 102*

Stevenson's stepdaughter and was thick with cypress and eucalyptus trees and with the palms, ginger, jasmine and other exotics she had transplanted there from the author's beloved Samoa. Without ever meeting the Tremaines or seeing the site—his Communist Party membership made travel to the United States problematic—Niemeyer produced a model and seven conceptual drawings in 1948. His friend and frequent collaborator, the Brazilian landscape architect and painter Roberto Burle Marx, contributed a conceptual garden plan of colorful, abstract shapes reminiscent of Miró and Jean Arp.

In Niemeyer's plan, Bauhaus meets the Girl from Ipanema in a surprising juxtaposition of two distinct components—an airy first floor whose free-flowing curves echo the wavy, lyric beauty of Burle Marx's garden design, and a structurally independent, highly rectilinear second floor in the form of a long block offset to

the rear and raised on stilts. This arrangement, according to Niemeyer's notes, took "maximum advantage of the marvelous view offered by the Pacific Ocean," avoided shutting off the entrance from the sea and captured ocean breezes and light in the boxlike second floor, a functional space given over to the master suite and guest rooms.

The soul of the house, however, resides in its first floor, a glass-walled living/dining pavilion surrounded by a series of enclosed or open porches that flow into the garden and pool area. Dedicated to entertaining and relaxing, the floor also includes an elevated music area, "which will permit dancing around the bar and the

*continued on page 108*



ABOVE: An overhang marks the entrance to the house, whose rectilinear second floor contrasts with the fluid forms of the first floor. RIGHT: Landscape designer Roberto Burle Marx's painterly plans for the property delineate the house with a dotted line.

Photographed by Patricia von Ah at the Reno Air Races, Reno, Nevada

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## Oscar Niemeyer

*continued from page 106*

swimming pool during parties." One of Niemeyer's more playful drawings illustrates just such a gathering, at which bikini-clad women lounge around the pool while other guests gather at a bar or admire some of the sculpture and painting that were "planned not as independent elements but as integrating [sic] parts of the whole—enriching and completing it." You can almost taste the caipirinhas and hear the gentle sway of Brazilian music.

By all accounts, the Tremaines' pleasure with Niemeyer's and Burle Marx's work was outweighed only by the projected cost of building such a lavish house. In *Emily Hall Tremain: Collector on the Cusp*, author Kathleen L. Housley writes, "Even Burton, who loved parties, good times, boating, and everything else that went along with those activities, found the plans too ambitious." According to Housley, though the Tremaines eventually declined to proceed with construction, Emily felt the plans should be published so they could be seen by, and influence, other architects. In 1949 the plans appeared in two magazine articles and were included in a New York Museum of Modern Art exhibition "From Le Corbusier to Niemeyer, 1920

**Burle Marx contributed a garden plan of colorful, abstract shapes reminiscent of Miró and Jean Arp.**

49," curated by Philip Johnson. In 1955 the Tremaines gave them to the museum where they remain.

Any regrets Niemeyer had about the house's not being built must have immediately been supplanted by the huge important commissions then on his drafting board, in particular the United Nations buildings. But in his written 1988 Pritzker Prize acceptance speech, which he talked about his profession, Niemeyer could well have been referring to the Tremaine project. "A concern for beauty," he wrote, "a zest for fantasy and an ever-present element of surprise bear witness that today's architecture is not a minor craft bound to straight-edge rules." □



*Marge Carson*

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Jim McLaughlin | Idaho

# At One with the Land

In Ketchum, a Bold House Defies Convention and  
Makes a Statement of Its Own





Architecture by Jim McLaughlin, AIA  
 Interior Design by Libby Brost  
 Text by Kelly Vencill Sanchez  
 Photography by Roger Wade

**I**T HAS BEEN SAID THAT THERE are more architects per capita in Sun Valley, Idaho, than anywhere else in the world. And while this claim could be put down to altitude-induced hyperbole, the area's appeal is undeniable. Situated in the heart of the Idaho Rockies, it is surrounded by high peaks and blessed with clear, dry air. It's no wonder that businessman Averell Harriman chose the spot to build his great American ski resort in 1935.

A love of the outdoors first lured a Seattle couple with four children to the region. The wife had dreamed of a log cabin on a river until her husband, who had in mind something decidedly more modern, discovered a seven-and-a-half-acre lot on a hill a stone's throw from downtown Ketchum. The vision evolved into a house atop a ridge, but the city's strict height requirements sent the couple and their architect, Jim McLaughlin, back to the drawing board. "Our challenge was to take advantage of the

**ABOVE:** Architect Jim McLaughlin designed a house in Ketchum, Idaho, to blend in with its hillside site. **LEFT:** The great room. Pewter table, left, J. Robert Scott; Nobilis fabric on armchairs at right.





views and still stay within the setbacks,” says McLaughlin, who sought to create a house that would be contemporary yet wholly appropriate to its mountain setting. “The result is a unique home that tucks nicely into the hillside.”

The Idaho native has been

practicing architecture in Sun Valley and neighboring Ketchum for 35 years, and though he concedes that the area boasts its share of what he calls “flashy, ‘look at me’ sorts of residences,” he prefers houses that respond not only to the needs of their owners but also

to the aesthetics of their surroundings. His firm has won several AIA awards for its use of natural materials.

To fit the house into the site necessitated excavating 25 feet into the hillside, so the structure seems almost to spring from the rock, with deep overhangs that protect from sun and snow and a roof with a reverse slope. “More typically, people here do steep pitched roofs,” the architect explains. “The flatter pitched roof is unusual, but it worked with the site. Even with the height restriction, it enabled us to have a nice volume in the public areas at the front.”

One enters the house from the first floor, where a drive with heated pavers circles beneath the upper level. Against

*continued on page 114*

**ABOVE:** The kitchen, with its large island and open layout, was created by interior designer Libby Brost to be a functional and an inviting room for gatherings. A butler's pantry is tucked in the back.



**LEFT:** A terrace off the kitchen offers room for entertaining. “I incorporated large overhangs and sunshades so the house could be enjoyed during any season,” says McLaughlin. Furniture by Dedon.

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ABOVE LEFT: Brost brightened the dark entrance stairwell with a paper-and-light installation by John Wigmore. ABOVE RIGHT AND BELOW: Built-in storage lines the hall that leads to the master bedroom. Glass-and-silver lamps from Ralph Lauren Home; custom silk carpet, Medallion Rugs; tête-à-tête sofa, J. Robert Scott.

*continued from page 112*

the slope at the rear are garages; at the front are children's rooms. A stairway leads up to the great room, more bedrooms and the kitchen. With windows on the sides, various sitting areas and a dining table that expands to seat 20, the great room easily accommodates the couple and frequent guests. Although the house comprises 9,000 square feet, one's first impression is not about sprawl. As McLaughlin explains, "The composition of the house helps downplay its size." So too does the landscape design, by Doug Clemens.

The transition from outside to inside is notably fluid. The same warm-toned Montana stone used on the façade is offset by reclaimed beams in the great room, while the me-

*continued on page 115*



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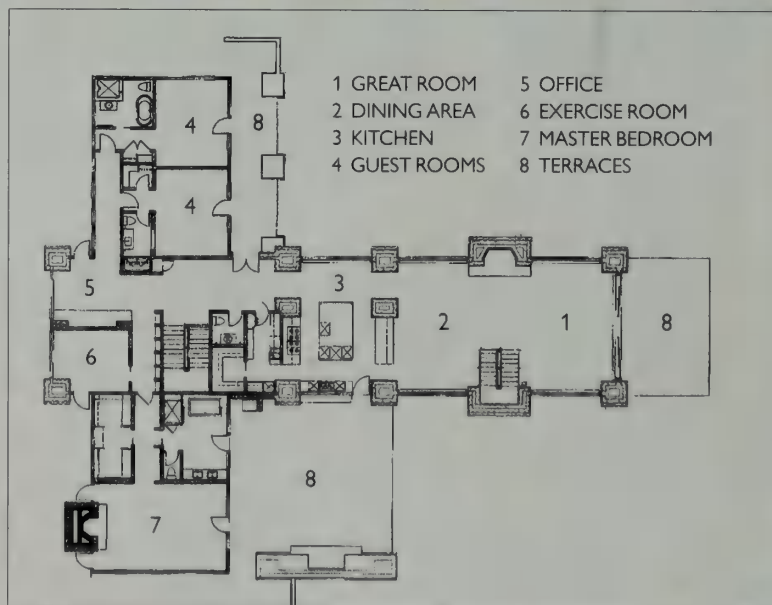
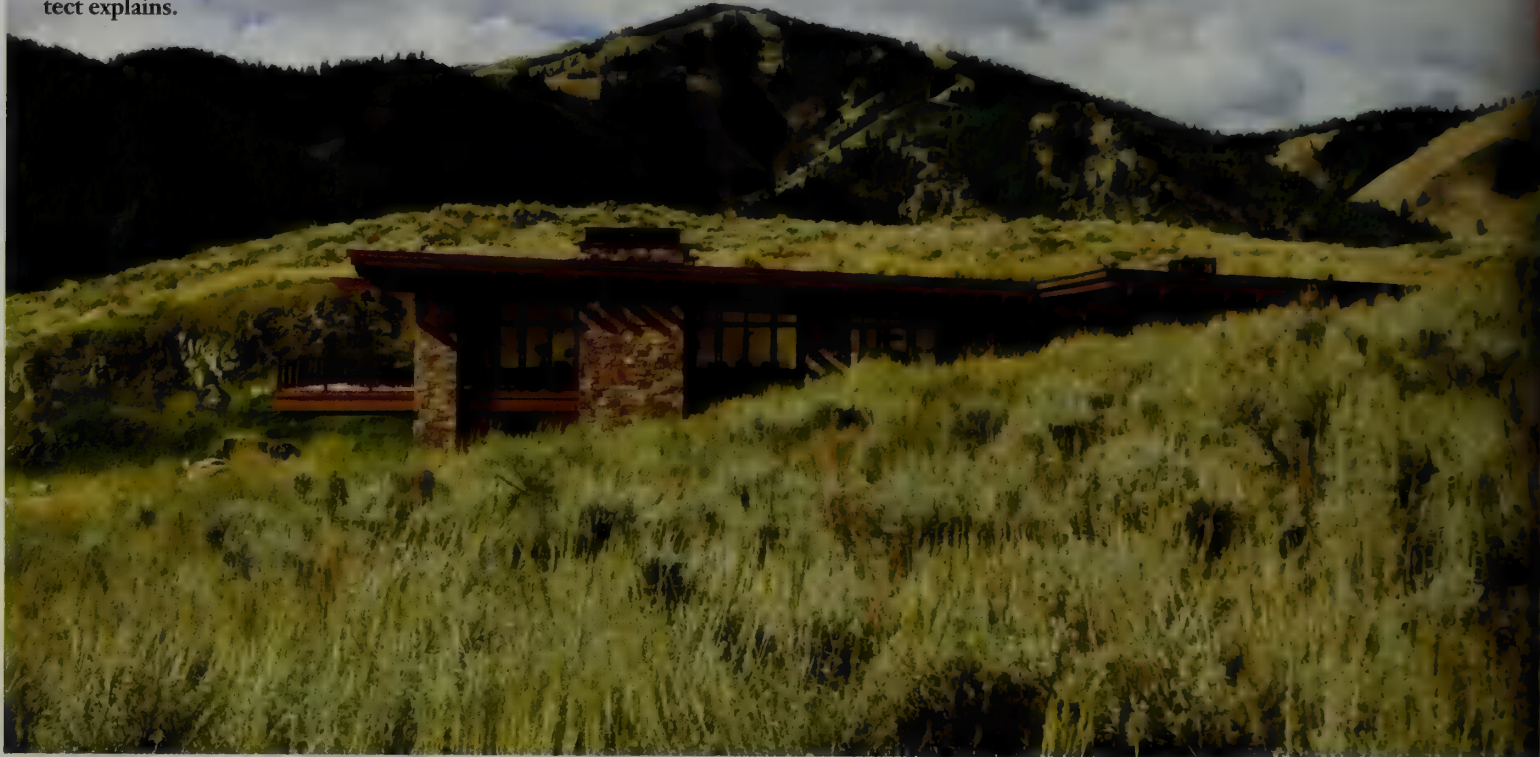
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Stone columns appear to emerge directly out of the landscape. "We utilized native stone and timber to tie the home into our local environment," the architect explains.



*continued from page 114*  
railing of the staircase repeats that on the cantilevered decks outside. And everywhere are expanses of glass to take in those views—of nearby Bald Mountain and miles of unspoiled land. There are no window coverings in the great room; instead, McLaughlin, work-

ing with builder Gary Storey, devised motorized sunshades that ascend from the floor registers to the tops of the angled windows—a subtle detail he is especially proud of. "We wanted to merge the inside and outside so seamlessly that you lost track of whether you were in or outside the house."

Northern California-based designer Libby Brost, who had worked with the couple on their homes in Seattle, oversaw the interiors. Though the house would function as a vacation residence, she had no interest in creating a ski lodge. Indeed, one would be hard-pressed to

**ABOVE:** A second-floor guest room terrace offers views of the valley. Doug Clemens designed the landscaping. Furniture by Dedon. **ABOVE LEFT:** The second-floor plan.

*continued on page 118*





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## Jim McLaughlin

*continued from page 116*

find anything so predictable as an arched chandelier or a cowboy sculpture. “I wanted the house to stand on its own, to be completely different from anything else here,” she emphasizes.

To that end, there is a mix of modern furniture and contemporary artwork against a natural palette. The great room displays a range of greens that seem to have been plucked directly from the hills just outside. “Each of the sitting areas is defined by color,” says Brost, “but it all blends together.” Similarly, she sought

“We wanted to merge the inside and outside so seamlessly that you lost track of whether you were in or outside the house.”

give each of the four guest rooms its own character so that visitors could, as the wife explains, “escape to their own space, even with a house full of people.”

The kitchen is one of Brost’s favorite rooms. A former chef who recently opened her Los Gatos, California, restaurant and a shop to concentrate exclusively on design, she delights in pointing out the zinc counters and the wenge-wood cabinetry with white-bronze inlay. “When you’re in the great room, I didn’t want you to look in and have it look like a kitchen.”

She purchased many of the pieces for the house, such as the mirrored chest in the master bedroom, in Los Angeles and in San Francisco, while others, such as the walnut-and-suede desk elsewhere in the room, were custom-made. “I created a palette using texture and materials—not only fabrics but metals, woods and stone,” notes Brost.

Last winter the couple hosted a benefit for an artist and projected slides through the great room windows and onto the surrounding snow—something they couldn’t do back in Seattle. “Here, it’s as if we’re in the middle of nowhere, yet we’re close enough to be somewhere in a very short period of time,” says the wife. “We’re far away and yet close in.” □

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# Prince Charles

## The “Champion of Traditional Urbanism” on Restoring Balance to Our Communities

*This is a shortened version of a speech given by HRH The Prince of Wales on accepting the National Building Museum’s Vincent Scully Prize in Washington, D.C., on November 3, 2005.*

I REALLY AM SO DEEPLY GRATEFUL FOR THE honour you give me today in adding my name to the distinguished list of recipients of this award.

Professor Scully and I agree profoundly on some crucial fundamentals. Three issues strike me in particular: the importance of retaining our connection with the natural World, particularly through the garden; the value of traditional urbanism; and the abiding significance of the sacred.

My own garden, surrounding my Gloucestershire home of Highgrove, has long been a labour of love and an attempt to work as much in harmony with Nature as possible. Shaping it over the last 25 years has repeatedly given me cause to reflect upon what it is to be part of Nature, not apart from it. There is a profound need, I believe, to move toward architecture and planning which similarly reconnects the human and natural worlds with one another. There is also a pressing need to take up the great human cultural stories. In the same way that our food and the way it is produced can tell a special story so our



buildings should tell the irresistible story of human character and idiosyncrasy. We have over industrialized the whole business of food production. We have over industrialized our whole approach to the built environment. We have removed the soul—surely what the culture is all about at

the end of the day—and thus lost the balance of things that must lie at the heart of a truly human civilization. Ultimately this has to become a collective effort from us all. One of the central issues for discussion is Nature’s way of handling large numbers. Nature offers clues as to how quantity and quality can go hand-in-hand; how a complex order can respect diversity; how we can again achieve the fine grain of scale that makes buildings and streetscapes such a delight; and, what’s more, how we can be truly sustainable by being adaptive.

I have been championing traditional urbanism for nearly 20 years now. When I was first poised, along with Léon Krier, to undertake the development of a new settlement at Poundbury, on the edge of Dorchester in the south of England, I was hugely encouraged by the achievement of Andrés Duany and Elizabeth Plater-Zyberk at Seaside in Florida. Both developments evidence a revived sense of balance. Just as the connection with Nature reminds us of matters above and beyond ourselves, and of the need for reverence, so the city—rightly conceived—can remind us of both our dependence upon, and our responsibility for, others and for the greater good through the simple, but denigrated, business of good manners, courtesy and consideration for others.

I sought at Poundbury, therefore, to create an example of a mixed-use, pedestrian-orientated community that reflected local character and local tradition. I rather hope, now that over 1,000 people live there and 600 people work there, that Poundbury has proved the point that it is in fact possible—and I was told it was never possible—to break the conventional mould of zoned development and create a mixed-use community. Its lessons are simple: a network of legible, interconnected streets that accommodate the car while celebrating the pedestrian; the walkable

*continued on page 124*



ABOVE: Seeking to “build places for people,” Prince Charles (top), working with architect Léon Krier, developed Poundbury, a pedestrian-friendly settlement in the south of England. Home to more than 1,000 people, it’s part of the Prince’s Foundation for the Built Environment.



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**ABOVE LEFT AND ABOVE RIGHT:** The Prince wished to create an authentic community at Poundbury, which includes shops, factories and a pub as well as market-rate and affordable housing. **RIGHT:** Poundbury's urban plan aimed to reduce the detrimental impact of the car.

*continued from page 122*

neighbourhood—accommodating work, play, shopping and living in a harmonious way—the “pepper-potting” of affordable housing and market rate housing; and, finally, the reliance on traditional urbanism, local vernacular architecture and natural materials to restore a sense of harmony, proportion and, above all, something called “beauty” to day-to-day life.

There is a worldwide groundswell of new interest in this kind of compact, mixed-use, walkable settlement, as a means of addressing the challenges of the future. Incidentally, the demand to visit Poundbury and use it as a teaching laboratory has been so great that my Foundation has had to base staff of its own in the town!

The study of traditional architecture throughout history, and across the World, has revealed the widespread use of certain proportioning principles in designing pleasing, human-scaled buildings and towns. A fundamental understanding of the geometry underlying these proportioning systems—and its relationship to universal principles now being recognized by the sciences of complexity—is as important to architects and planners as learning drawing skills. Sadly, neither topic is well covered in our modern educational system. Architectural proportioning re-

flects an ancient consensus about the best way to create harmony between people and their environment. An understanding of the use of these proportioning systems throughout history can help us to understand why well-loved places have endured, and also how to make places today that can be as well-loved by future generations. Failure to do so can only result in ever greater alienation and uglification.

Yet this is only one—and, I suspect, not even the most important—of the tools by which societies in the past have been able to create things both beautiful and satisfying, and which appeal to our sense of the sacred (if I am allowed to use such a dangerously old-fashioned concept!). Christopher Alexander has shown that timeless processes can be every bit as valuable as timeless forms. He has convinced me that each and every one of us possesses the means to nurture the sacredness of the places we inhabit, by ensuring that our actions, however small, respect the wholeness of these places. By doing this, ours become healing actions; and for these we are not dependent on any intellectual elite of architects and planners.

Underlying all of this is the much-misunderstood concept of tradition—often derided or neutralized into the term traditionalism. Traditionalism makes us for-



get how tradition really works, just as modernism has blinded us to what it means to be truly modern. These terms encourage us to see tradition and modernity as enemies, whereas in any sane society they would be the best of friends. Tradition, in truth, is not about style (nor is it, for that matter, about pastiche): It is about learning from the best of what has gone before. It is something infinitely varied, infinitely adaptable, infinitely changing—a language even a dialect, that is based on a coherent grammar, allowing infinite flexibility and creativity within a discipline. Why is it, do you think, that the contemporary World recoils so violently from anything involving discipline? We are told ceaselessly that we need constantly to adapt to rapid change. And yet, paradoxically, the only real way in

*continued on page 126*



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## Guest Speaker

*continued from page 124*

which you can adapt to change is through a discipline. Civilization itself is surely a discipline of its own....

Mine is a very modest proposal: it is that professionals, policy-makers and the media leave room—without prejudice—for people to satisfy their intuitive hunger for traditional things. What I happen to care about is how people live from day to day—how communi-

human and natural world. The Foundation challenge the architectural, planning and building professions to design in a way that learns from the past and that enriches, rather than denigrates, human aspirations, while still meeting more basic needs. In no arena is this challenge more pertinent than the urgent environmental agenda. The effort to demonstrate and teach that traditional

**I believe we must see each piece of the built environment as part of a living language.**

ties can shape their everyday surroundings to fulfil their needs simply, effectively and beautifully. Those needs, after all, have not changed so very much over the centuries. It is out of ordinary things that real traditions are fashioned. I believe we must see each piece of the built environment as part of a living language, connected to a living tradition.

We must surely be striving to create the kind of versatile and attractive environment that can offer an enduring character and serve generations through hundreds of years, rather than the 20-year planning cycles of today which rather tend to lead to a throw away society and throw away world.

My Foundation for the Built Environment, established in 1999—having grown out of my Institute of Architecture originally formed in 1992—has brought together a number of separate initiatives, dedicated to improving the quality of people's lives by teaching and practising timeless ways of building. It is now one of 16 charities of which I am President and which, together, comprise an effort to address the fundamental need for interconnectedness between the

architecture, building and urbanism can effectively deliver truly sustainable development is an integral part of both our education programme and our ongoing practice work.

Borges wrote of tradition as the “knit-work of centuries of adventure”. So why don't we set our sights on a living traditional architecture of this kind to complement our renewed respect for the sophisticated complexity of traditional urbanism? This is not a matter of personal taste or fragmentary meanings; it is a matter of finding again what is truly sustainable, and sharing once more what is truly human and which tells the great enduring human story.

Increasingly, I feel a new consensus emerging—a new kind of modernity, if you will. It implies that we can find effective ways of dealing with the big problems of our day, which do not oblige us to bury beneath our abstractions the very things that make life worth living. And it requires we build again the types of places we all know strike a chord in our hearts—however “modern” we are; places that convey an everlasting human story of meaning and belonging. □

# ARCHITECTURE IN FILM

TURNER CLASSIC MOVIES AND ARCHITECTURAL DIGEST



Image to Frank Lloyd Wright: Office set for the quintessential film on architecture, *The Fountainhead* (October 4, 8:00 PM EST).

**T**his October, Turner Classic Movies and *Architectural Digest* present "Architecture in Film," an on-air festival in which architecture plays a starring role. From providing a backdrop to sparking the story's action, design helps establish the character—and the characters—of a film. Here, a viewers' guide to silver-screen classics that shine the spotlight on architecture. Sink into your sofa and enjoy these themed evenings...

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Tune in to  
TCM on  
Wednesday,  
October 18

**The Magnificent Ambersons**  
The use of dramatic light and shadows cast by the elaborate rooms of the Amberson manse are symbolic of the family's dark secrets in this classic film.

TCM

## HOME "SWEET" HOME

"There it is, the Amberson mansion.  
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dollars' worth of woodwork alone..."

—Townpeople in *The Magnificent Ambersons* (RKO, 1942)

Whether it is a grand mansion, an enchanted cottage or a beach bungalow, in these classic films the house is a true character, forming the persona and social class of the story's inhabitants.

A stately mansion is the central player in *The Magnificent Ambersons* (8:00 PM), a tale of the rise and fall of an upper-middle-class Midwestern family at the dawn of the Industrial Age. A combination of suffocating period furnishings and the repression of a young woman living at home with her wealthy father becomes a metaphor in *The Heiress* (10:00 PM). Set in New York's Washington Square

in the mid 1800s, the heiress must choose between inheritance and love. *Mildred Pierce* (12:00 AM) is classic film noir at its finest, mixed with the soap-opera elements of mother versus daughter and murder. Mildred's (Joan Crawford) modest Glendale home and Malibu beach house represent the trappings of the American dream as she rises to the top as a business tycoon. A charming cottage becomes a catalyst for transformation in *The Enchanted Cottage* (2:00 AM) as a scarred war veteran (Robert Young) and a homely girl (Dorothy McGuire) fall in love and are physically changed by the romantic spirit of their surroundings. The menacing mansion of *House of Usher* (4:00 AM) reveals a foreboding terror in this modern Gothic horror tale. Sinister Rodney Usher (Vincent Price) portrays the master of the dilapidated ruin in the Edgar Allan Poe story.

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Tune in to  
TCM on  
Wednesday,  
October 11

**Week-End at the Waldorf**

The ubiquitous Manhattan skyline perfectly frames the view from the hotel room in *Week-End at the Waldorf* (MGM, 1945).

TCM  
TURNER CLASSIC MOVIES



## THE URBAN LANDSCAPE

**"There are eight million stories in the naked city. This has been one of them."**

—closing line for the film *The Naked City* (Universal, 1948)

With its soaring skyscrapers, sophisticated penthouses and cab-clogged streets, Manhattan is the cinema's most recognizable movie set. New York City is the real star of *The Naked City* (8:00 PM), a film noir that focuses on the investigation of an attractive young model. Shot entirely on location in gritty black and white, the film portrays the Big Apple's darker side. In contrast, *The Clock* (10:00 PM) offers a romantic view of Manhattan, as star-crossed lovers (Robert Walker and Judy Garland) meet and marry in a whirlwind 48-hour adventure. Set during World War II, the city's landmarks were shot on a Hollywood

backlot at MGM. The iconic landscape of tall buildings becomes the plot device for *Skyscraper Souls* (11:45 PM); this soap-opera-in-the-sky chronicles the lives of both the ambitious and lowly workers of a 100-story office building. For glamour-starved audiences of the Depression, Busby Berkeley served up a recipe of dance numbers, romance and drama against a Broadway backdrop in the ground-breaking backstage musical *42nd Street* (1:30 AM). Where the "underworld can meet the elite," familiar skyscrapers make an appearance in the film's finale. The opulent interiors of the landmark Waldorf-Astoria hotel are the escapist setting for the tongue-in-cheek paean to Grand Hotel in *Week-End at the Waldorf* (3:15 AM).

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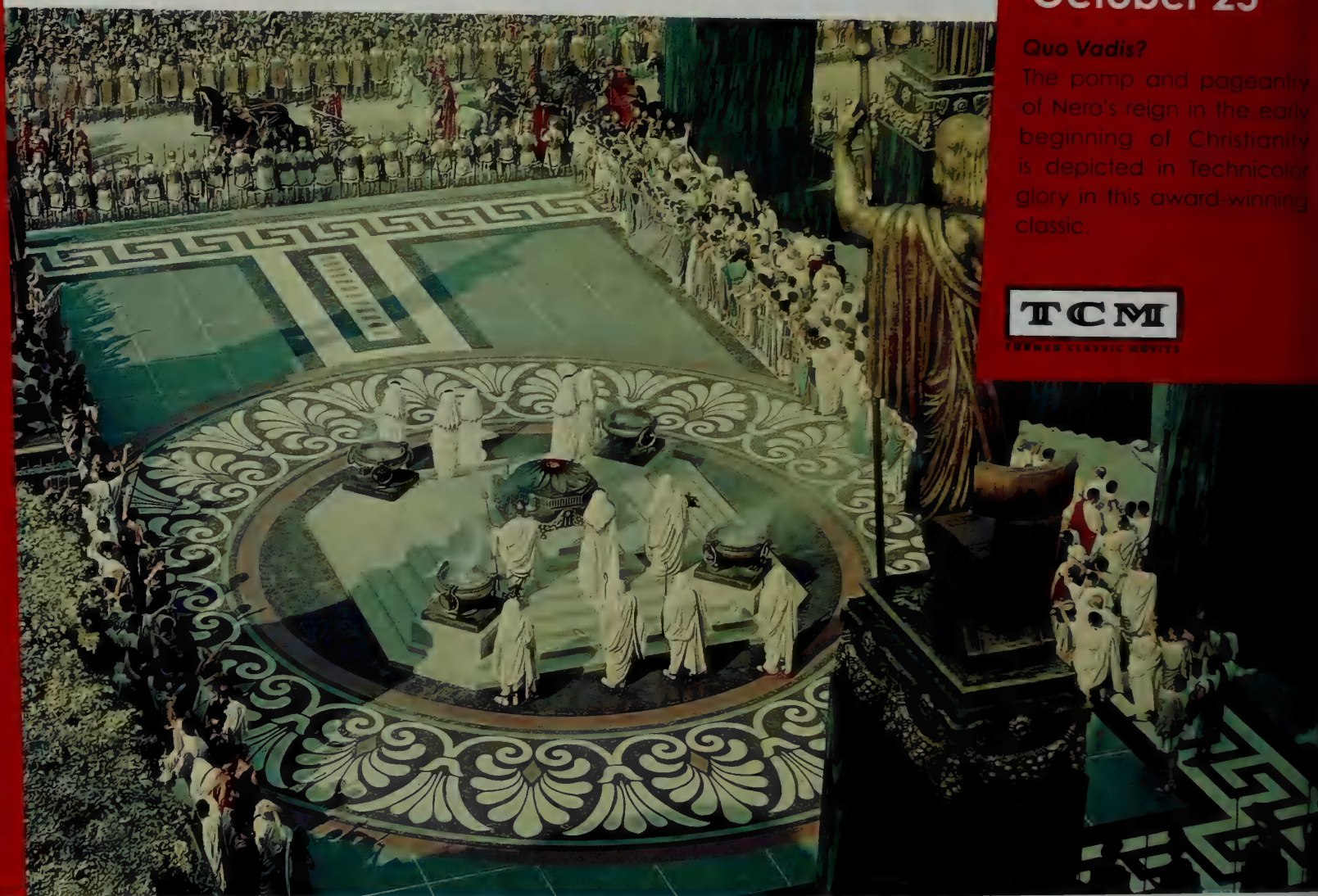




Tune in to  
TCM on  
Wednesday,  
October 25

**Quo Vadis?**

The pomp and pageantry of Nero's reign in the early beginning of Christianity is depicted in Technicolor glory in this award-winning classic.



## RECONSTRUCTING HISTORY

**"You will be worthy of the spectacle—  
as the spectacle is worthy of you."**

—Petronius (Leo Genn) to Nero (Peter Ustinov)  
in *Quo Vadis?* (MGM, 1951)

The period film, also known as the costume drama, is a genre involving extravagant sets, lavish costumes, inflated budgets and casts of thousands. Set against a background of grandeur and spectacle, the epic recreates—and often rewrites—history.

The historical saga of the battle to defend the Republic of Texas was detailed in director and star John Wayne's (Davy Crockett) *The Alamo* (8:00 PM); the legendary San Antonio mission was meticulously reconstructed from

original blueprints of a Texas ranch. The rise of Christianity and decline of Roman domination is the story of *The Fall of the Roman Empire* (11:30 PM). Featuring a star-studded cast, the film was shot on location in Spain and features a full-scale reproduction of the Roman Forum. Roman history repeats itself in full splendor with the epic *Quo Vadis?* (2:45 AM), as the account of Nero's reign showcases the spectacular images of Circus Maximus and breathtaking scenes of the burning of Rome. The story of one of the most infamous women in history who did not fare any better than Nero: *Marie Antoinette* (5:45 AM), starring Norma Shearer, is the tale of the ill-fated Queen of France who proclaimed "let them eat cake." The film boasts nearly 100 opulent 18th-century sets.

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—Jim Blandings (Cary Grant) in **Mr. Blandings  
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Portrayed as "an architect of genius in a world of spineless  
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on the architectural establishment in **The Fountainhead**  
(8:00 PM). Based loosely on Frank Lloyd Wright, Ayn Rand's  
best-selling novel-turned-film chronicles the struggles  
of the lone champion of modern architecture in pre-  
war Manhattan. Modern architecture comes under fire

again in the '70s disaster film **The Towering Inferno** (10:00  
PM); architect Doug Roberts (Paul Newman) designs the  
world's tallest building in San Francisco, which turns into  
an inferno due to faulty construction. The film questions,  
yet hails, the achievement of contemporary high-rise  
structures. In contrast, married Los Angeles architect  
Larry Coe (Kirk Douglas) faces personal and professional  
dilemmas in the form of both women and dream com-  
missions in **Strangers When We Meet** (1:00 AM). The life of  
a famed turn-of-the-century Spanish architect is explored  
in **Antonio Gaudi** (3:00 AM), documenting his profound  
influence on the Spanish Art Nouveau movement. And the  
domestic problems of first-time homebuilders Jim and Muriel  
Blandings (Cary Grant and Myrna Loy) are the core of the  
satire **Mr. Blandings Builds His Dream House** (4:15 AM). The  
pair plays gullible Manhattanites who flee to suburban  
Connecticut in search of their dream house, only to find  
their vision of utopian bliss is just an illusion.

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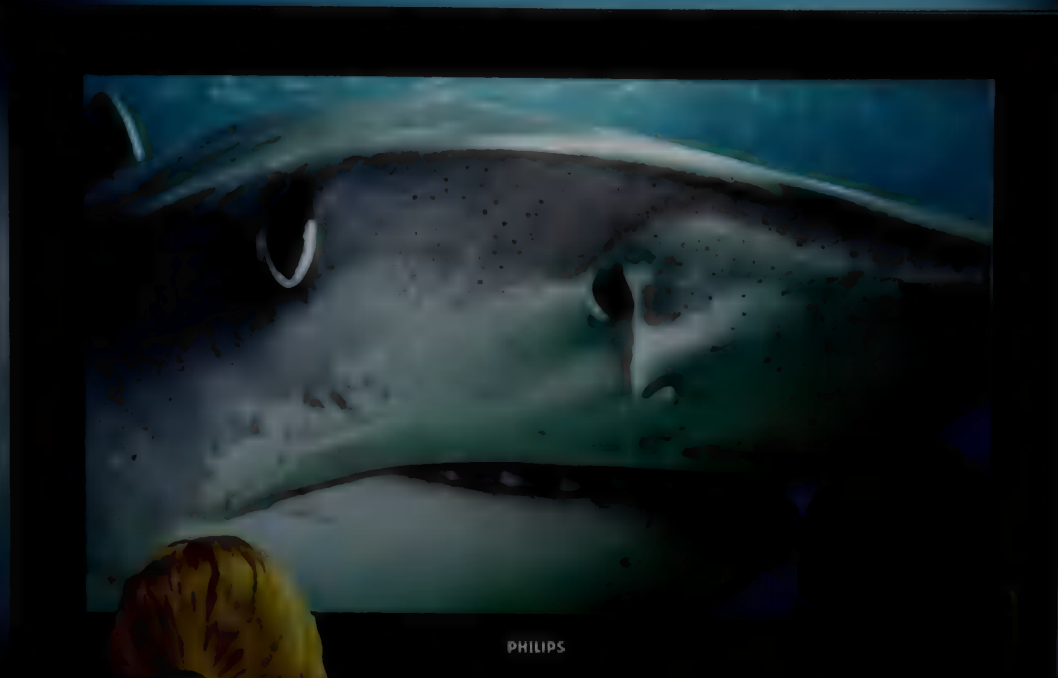


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# Game, Set, Match

Serving Up a Singular Court and Guesthouse for a Client with a Passion for Tennis

Architecture by Robert Rhodes, AIA/Text by Penelope Rowlands/Photography by Paul Warchol



**N**O ONE WILL EVER accuse me of being a good tennis player," a New York investment banker says with a laugh. Even so, he's addicted to the sport. For him, it's therapy. "Tennis evolved from enjoyment to well-being," he says. "It's more medicinal than athletic."

When he went shopping for an indoor tennis facility for his woodsy, eight-acre property in

northern New Jersey, he was particularly concerned with preserving the delicate beauty of the site: "It had to blend into the environment," the owner says. He especially didn't want one of those "metal boxes," as he describes conventional indoor tennis courts. And for a man with a packed schedule, who calibrates his daily commute into midtown Manhattan down to the minute (less

than 20, without traffic), easy access was key.

Architect Robert Rhodes responded with a shimmery, membranous structure that seems as alive as the sylvan scene that surrounds it. Set down a slate pathway—also designed by Rhodes—from the client's main residence (he clocks this particular commute at "about 20 seconds"), the

*continued on page 138*

"The challenge was to minimally impact the heavily wooded site," architect Robert Rhodes says of the tennis pavilion and guesthouse he built in northern New Jersey.



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“We wanted the structure to look like trees,” says the architect. “You sense that the court is supported by trees—symbolically, at least.”



*continued from page 136*

structure rises up among the trees, its transparent polycarbonate-paneled surface softening and diffusing the light.

“We wanted to have as much translucency as possible,” the architect says. “We wanted guests to sense the woods outside. You wouldn’t see the trees, exactly; the backdrop would be like a Monet tableau.”

This court’s ever-changing exterior both reflects the surrounding forest and reveals the strong vertical elements (lami-

nated-wood supports, dubbed “tree columns” by Rhodes) that are found within. “We wanted the structure to look like trees,” he says. “You sense that the court is supported by trees—symbolically, at least.”

Rhodes, a former student of Louis Kahn’s, shares that architect’s preoccupation with preserving a building’s natural context. “It was a real challenge to disturb as little as possible of the natural growth. We insisted on environmental protection and were able to save a lot of

the trees.” Attention was also paid to sustainability: The court’s energy needs are met by heat pumps that draw from two new geothermal wells.

Rhodes had the 38-foot-high tennis facility sunk deep into the earth to minimize its visual impact on the site. To fulfill a local zoning requirement calling for an attached residence, he created an inventive, simple guesthouse—made of stucco and glass with aluminum and mahogany—which can be

*continued on page 140*

Diffused light shines in through polycarbonate window panels in the interior. “Light was key,” explains the architect. A green fabric covers the walls. The viewing deck is at right.



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ABOVE: Laminated-wood columns are set against the aluminum frame "to create the hint of a treelike structure behind the translucent skin," Rhodes points out.

*continued from page 138*

reached either by its own entrance or by the subterranean spa that runs beneath the deck and the court's entrance. (This ancillary building, too, is partially sunk below grade.) An *ipe* deck extends between the two structures, creating a kind of outdoor foyer.

After entering the structure, one arrives at a mahogany-and-glass viewing platform that's four and a half feet above the playing surface. The soaring windows—set, massively, at clerestory height—contribute to a cathedral-like feel; the space's hushed acoustics reinforce this impression. (Sound is muted by fabric-covered, modular wall paneling—in tennis court green, of course.)

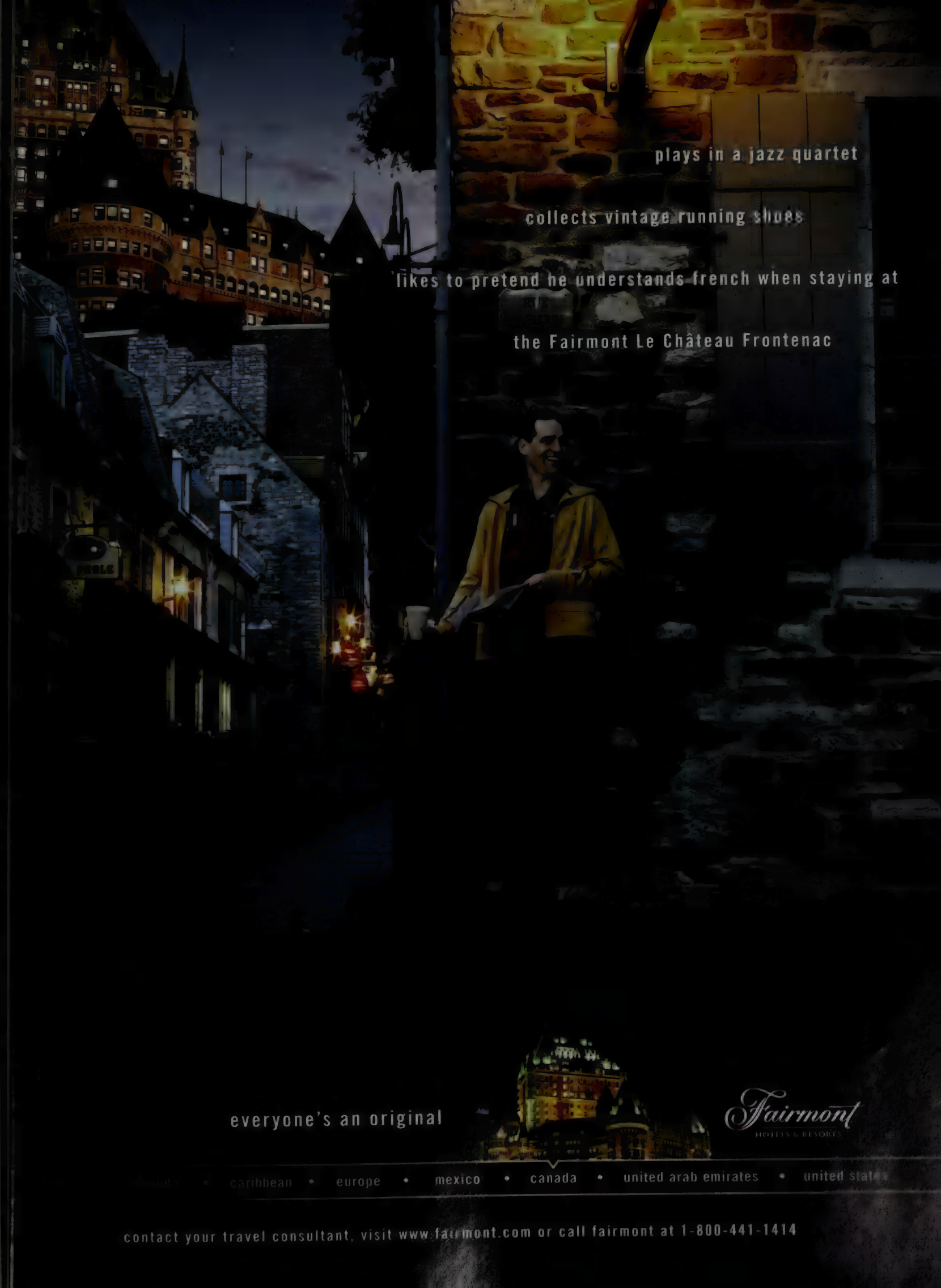
During the day, copious natural light eliminates the need for artificial lighting, which might "get into your eyes when you're going for a serve," Rhodes says. To prevent

glare during night matches, he projected high-efficiency metal halide lights upward onto steel trusses that are draped with white canvas "from one end of the court to another. The light reflects off the sailcloth, creating a luminous ceiling."

If there's a preternatural calm to this court and its environs, it's no accident: Rhodes's client sees a spiritual aspect to the game. "No one could justify building a tennis court if it weren't something beyond tennis. It's the surroundings, the whole experience," he says. Seated on a rustic bench by an enormous statue of Buddha, he describes his court as being "consistent with the spirituality of the place." Here, among the sounds of calling birds and a whispering wind, it seems impossible to imagine that a great metropolis is just minutes away. Which, for this client, is exactly the point. □



RIGHT: An *ipe* deck connects the guest-house, left, and the entrance to the tennis court. The low-lying residence "softens the scale of the larger pavilion," says Rhodes.

A man in a yellow jacket is looking at a map in a historic street at night. The street is lined with old stone buildings, and a large, ornate building is visible in the background. The scene is dimly lit, with warm lights from the buildings and street lamps.

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# Temples of Light

Tackling a Tricky Site in Bethesda with Ingenuity, Pragmatism and Playfulness

Architecture by Hugh Newell Jacobsen, FAIA/Text by Gerald Clarke/Photography by Robert C. Lautman

**A** FRAMED QUOTATION from A. A. Milne's *House at Pooh Corner* sits on the sink, next to the soap, in the lavatory at Hugh Newell Jacobsen's Washington, D.C., office: "It just shows what can be done by taking a little trouble," said Eeyore. "Do you see, Pooh? Do you see,

Piglet? Brains first and then Hard Work. Look at it! That's the way to build a house."

That's good advice for any architect—even if it does come from a blue-gray donkey. But it was particularly appropriate when Jacobsen set out in the early 1990s to design a house in Bethesda, Maryland. The site

was not only small, just a third of an acre, but awkward. Surrounded by six other houses, it could be approached only through a long, narrow driveway. Just finding room for a car to turn around was an exercise in geometric legerdemain.

The owners, a retired cou-

*continued on page 144*



With its narrow approach and odd shape, a site owned by a Bethesda, Maryland, couple created many obstacles for architect Hugh Newell Jacobsen (top). "It was a hell of a challenge," he says. **ABOVE:** The entrance is framed by Doric columns. "The driveway is a roll of the drums," Jacobsen remarks. "You see the very elegant Doric skylight above the master bath, and you wonder what's going on."



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ABOVE: The living room. "It's here that the long view down the wooded valley is revealed and the 'temples' begin to explain themselves as skylights," says Jacobsen. To emphasize the height of the skylights, which reach 20 feet, he dropped the floors. Like much of the furniture in the 4,300-square-foot house, the tables, which feature bronze legs and honed Vermont slate tops, were designed by Jacobsen.

*continued from page 142*

ple, wanted their house to have both light and privacy, two seemingly contradictory qualities in a space that was so small, with neighbors so close. Privacy meant protective hedges and shrubbery, but hedges and shrubbery meant darkness. The couple believed that if any architect could find an answer to that conundrum, it would be Jacobsen, who had designed the home they were living in at the time, an attached town house in Columbia, Maryland. "Hugh has a talent for bringing in light," says the husband. "Even though it was attached, our house in Columbia had a feeling that light was coming in from every direction."

Jacobsen's solution to the puzzle—skylights—was both obvious and surprising. Obvious because openings in the ceilings were the best possible source of natural light. Surprising because, in a gesture as witty as it was imaginative, he topped those skylights with miniature Greek temples, little Parthenons of Doric splendor. "What do you do with a skylight?" asks Jacobsen. "I knew I could have a little fun." The fun continues, and the first thing a visitor sees, coming down that long driveway, is the temple skylight above the master bath, followed by Doric columns flanking the entrance and a second temple skylight above the living room.

Budget constraints dictated a house of relatively modest size, and at one of their early meetings Jacobsen gave his clients a choice. "You've got too much stuff!" he said. "I can give you either room for storage or a wonderful living room. I can't

*continued on page 146*

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Floor-to-ceiling windows filter light into the library and music room. Favoring a minimalist approach to the décor, Jacobsen used a simple wool carpet on bleached-oak floors; he created the white-oak low table. **BELOW LEFT:** The floor plan. "I focused the whole thing on the gorge at the rear," he comments.

*continued from page 144*

do both." He then drove them to Georgetown to show them a house without stuff—his own. "I have one set of china," he told them, "and I have just six pairs of shoes, which are in one drawer." The couple returned home for some soul searching. "We did get rid of quite a bit," says the husband. "The idea was that we would

have a minimalist approach in furnishing this house." Many of the furnishings were to be designed by Jacobsen.

A limited budget also initially stopped Jacobsen from using the material he wanted for the exterior: zinc. A Francophile, Jacobsen loves the gray zinc roofs of Paris, and he hoped to duplicate that look in Be-

*continued on page 152*



**ABOVE:** The master bedroom lies a few steps beyond the library. Jacobsen designed the bed, the lacquered bedside table and the linen bedcowering. Though the house is two stories in the rear, the couple, who are retired, wanted the main living areas on the first floor.



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ABOVE: The living room and dining room overlook a terrace. The house's zinc exterior was inspired by the zinc roofs of Paris; Jacobsen cites the work of Ange-Jacques Gabriel as an influence. The oversize rustication, meant to recall stone construction, he explains, "goes along with the humor of the skylight." Though he designed it with a sense of whimsy, the house, he says, "is a very serious piece of architecture."

*continued from page 146*

thesda. "Gray is very elegant, very even," he says. But the architect had to settle for a less expensive, sprayed-on alternative. A few years later, the husband, a civil engineer, asked Jacobsen to consider putting aluminum over it. Aluminum has to be painted, Jacobsen said; zinc doesn't. Although it's more expensive, zinc is also maintenance-free. Once again Jacobsen's view proved persuasive, and in 2004 zinc panels were installed. More than 10 years after it was built, the house looked exactly the way Jacobsen wanted it to look.

It turned out to satisfy the owners as well. "Hugh knew that we really loved the first

"What do you  
do with a skylight?"  
asks Jacobsen.  
"I knew I could have  
a little fun."

house he designed, the house in Columbia," says the wife. "And he was concerned that we might not like the new one. 'I'll have to build a house you love so much that you'll forget about the other one,' he said."

That he did: Hidden behind 20-foot Leyland cypress hedges in Bethesda, the couple have privacy, light and a house of continual surprise. Even Eeyore would likely be impressed. In fact, Jacobsen might consider framing another quotation from *The House at Pooh Corner*: "'I know it seems easy,' said Piglet to himself, 'but it isn't every one who could do it.'" □





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# Havana Dispatch

One Architect Contemplates the Island's Preservation Efforts and Crumbling Splendor

Text and Photography by Alexander Gorlin



VISITING CUBA NOW IS AN exhilarating, exasperating, contradictory and tragic experience. As a United States architect involved in research, I traveled directly from Miami to Havana in just over 50 minutes, arriving in a place where time stopped almost 50 years ago. American muscle cars from the 1950s still roam the streets, and the absence of billboards and suburban sprawl recalls an earlier, simpler era. But this pastoral image belies the almost total collapse of the economy and the continued death grip of Castro on information available to the people of Cuba.

Television from the outside world is not allowed, except in tourist hotels—no newspapers, magazines, not even *Architectural Digest*! Electricity and potable water are in erratic supply. Meanwhile, every day, according to the chief of restoration, an entire building or part thereof collapses in the grand city of Havana. Despite the ambitious goals of restoration experts, architects and city planners, there is no money to maintain and save the vast majority of Havana landmarks. The city is a ruin in slow motion, and it is no wonder that the great novelist of fantasy, Gabriel García Márquez, is a

“There’s an elaborate plan to restore Havana but no money to implement it,” architect Alexander Gorlin says of the efforts to revive the Cuban capital. ABOVE LEFT: Formerly grand buildings in Old Havana. ABOVE RIGHT: A renovated hotel stands out.

fan of Fidel, who fiddles while Cuba falls apart.

The tragedy is that this is happening to Havana, a city whose magnificent setting, wrapping around the curving sweep of Malecón avenue along the sea, is matched only by the extraordinary stock of intricately carved stone and stucco 18th-, 19th- and early-20th-century buildings on the scale of Madrid and Rome. The city is organized around three main squares, the Plaza

de la Catedral, Plaza de las Armas and Plaza Viejo, each surrounded by colorful façades with curved wrought iron rails atop shaded arcades and loggias. The grandest boulevard to the sea is the Paseo del Prado, where pedestrians displace the automobile in a wide central aisle for the *passeggiata* framed by fragrant trees, stone benches and monumental lanterns, while the cars are relegated to the outer lanes. Alongside,

*continued on page 156*

# MEXICO

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**LEFT:** Plants grow through the cornice of a neglected structure. "It's a living ruin," says Gorlin.

*continued from page 154*

the ghosts of the past, Meyer Lansky's hotels, stand witness to the wild excess of Havana in the '50s, when it far surpassed present-day Miami or Las Vegas as a mecca for a good time. In Old Havana (Havana Viejo),

although technically protected as a Unesco World Heritage Site, façades are literally open to the sky, with trees growing through them, and are interspersed with buildings that are otherwise overcrowded with families. Every so often one

encounters a building that has been beautifully restored as a hotel or museum, and the contrast is astounding.

Just outside Old Havana are a series of attractive neighborhoods, such as Vedado, Miramar and Cubanacán, with numerous grand houses of the past, mostly classical and a few modern, all on par with the best of Manhattan's Upper East Side or Westchester County. The most spectacular modern house is without doubt the 1956 Schulthess House by Richard Neutra, now the home of the Swiss ambassador. Electrifying in its contrast to the shabby state of most everything else, the house is a carefully preserved and cared-for island of Swiss perfection. The L-shaped plan, with a curving stone-and-wood façade, embraces the entrance court, while the house opens in large sheets of glass to the Roberto Burle Marx garden in the rear. The ambassador, a

cousin of Le Corbusier's, holds gracious receptions for guests in a house designed for tropical entertaining. Broad overhangs shield the glass from the sun, and an elegant spiral stair leads to the roof terrace, where the tiled surface is not bound with railings to keep tipsy guests from plummeting to the patio below. So much for silly American codes and rules to prevent one from having a good time at a cocktail party!

The garden is an equally marvelous mix of geometric planters, taut planes of lawn and pools of water ringed by a lasso of biomorphic pathways that expand and contract in width to create a varied walk though the acres of gardens.

In total contrast is the site and present sad state of the National Arts Schools, a campus of art, dance and theater schools conceived on a whim by Castro and Che Guevara while golfing on the course of

*continued on page 158*



**ABOVE:** A covered walkway leads to the entrance of a house designed by Richard Neutra in 1956 that is now the residence of the Swiss ambassador. **RIGHT:** The public spaces are above, and the private rooms are below, fronting the swimming pool, lawn and reflecting pool.



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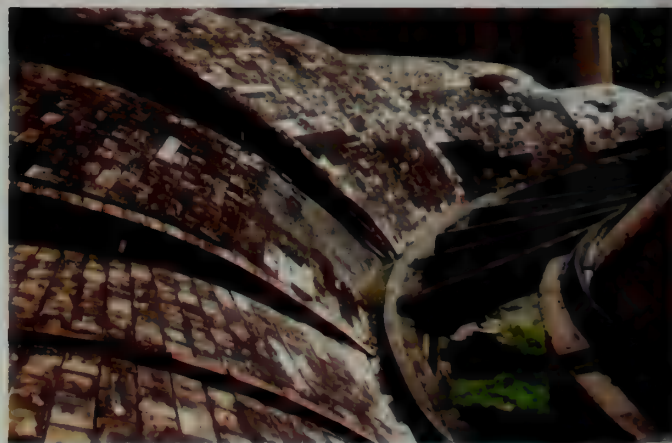
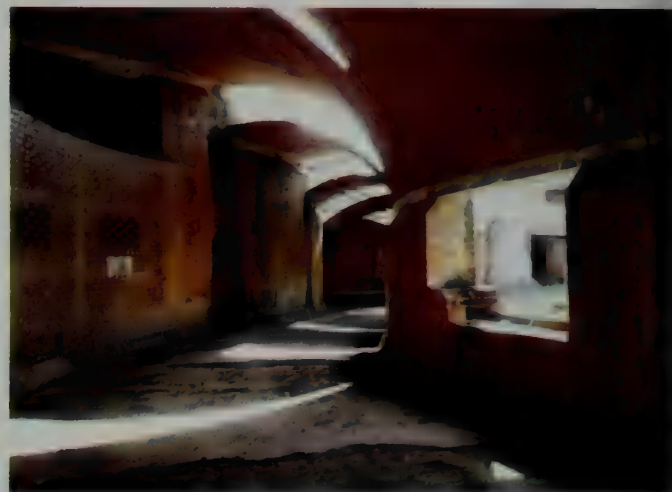




ABOVE: Arches and an ellipse distinguish a portion of the ballet school, one of five abandoned National Arts Schools in Havana. ABOVE RIGHT: Designed by Italian architect Vittorio Garatti, the ballet school buildings are connected by covered walkways known as the Catalan vaults. RIGHT: The roofs of the vaults are segmented and raised to allow light to enter the interiors. "They're the architectural interpretation, in stone, of dance," notes Gorlin.

## National Arts Schools

Commissioned by Castro in 1961 for the site of a former country club in Havana, the schools for modern dance, ballet, music, drama and the plastic arts remain the country's most compelling examples of modern architecture. Designed by three architects, Cuban Ricardo Porro and Italians Roberto Gottardi and Vittorio Garatti, the expressive buildings were soon abandoned.



Every day, according to the chief of restoration, an entire building or part thereof collapses in the grand city of Havana.

*continued from page 156*

the exclusive Havana country club. The commission was given to three talented but inexperienced architects in their 20s. We met with one of them, Roberto Gottardi, now in his 70s, who designed the theater school, which is only now being completed. Several of the five schools were designed in a flowing Gaudiesque, pre-Gehry style of organic architecture.

The most dramatic is the ballet school, a remarkable work that one enters underground, going into a series of long, curving, cavelike spaces. On the gently arced shell roofs, articulated like an armadillo, students were to dance on the undulating surfaces, punctuated by a series of high domed spaces that were the performance centers for dance. The project was abandoned in just four

years because of the economic crisis brought on by the deteriorating relations between Cuba and the United States as well as a new emphasis on banal Soviet socialist style. Now, the buildings molder and slowly collapse like the underground galleries of Hadrian's Villa in Rome. Although it has again become admired, there is no budget for restoration.

Meanwhile, despite the

claim that Castro's Communist bastion is the opposite of capitalist United States, the only pervasive image is that of Che Guevara, who, murdered in 1967, remains young, vibrant and sexy. His image rules, providing the only connection to the "glorious revolution" that stopped in its tracks years ago, while Che looks on from above, the Calvin Klein model of Cuba past. □

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## Downtown Tour—October 17, 2006

Kicking off with breakfast at **Walker Zanger** and concluding with a Champagne toast at **Marston & Langinger**, this annual interiors showcase will visit chic, inspired homes in lower Manhattan.



Photo: Monica Rich Kosann

All proceeds benefit the Kips Bay Boys & Girls Club. For a list of participating designers and other details, or to purchase tickets, call (718) 893-8600, ext. 245, or visit [www.kipsbay.org](http://www.kipsbay.org).

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# LIVING STORIES

Modern urban living is changing, from where we choose our homes to what we want inside. Turn the page to find out how the tale unfolds when big-name architecture meets big cities—and how it's all Related.

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# THE NEW NEIGHBORHOODS

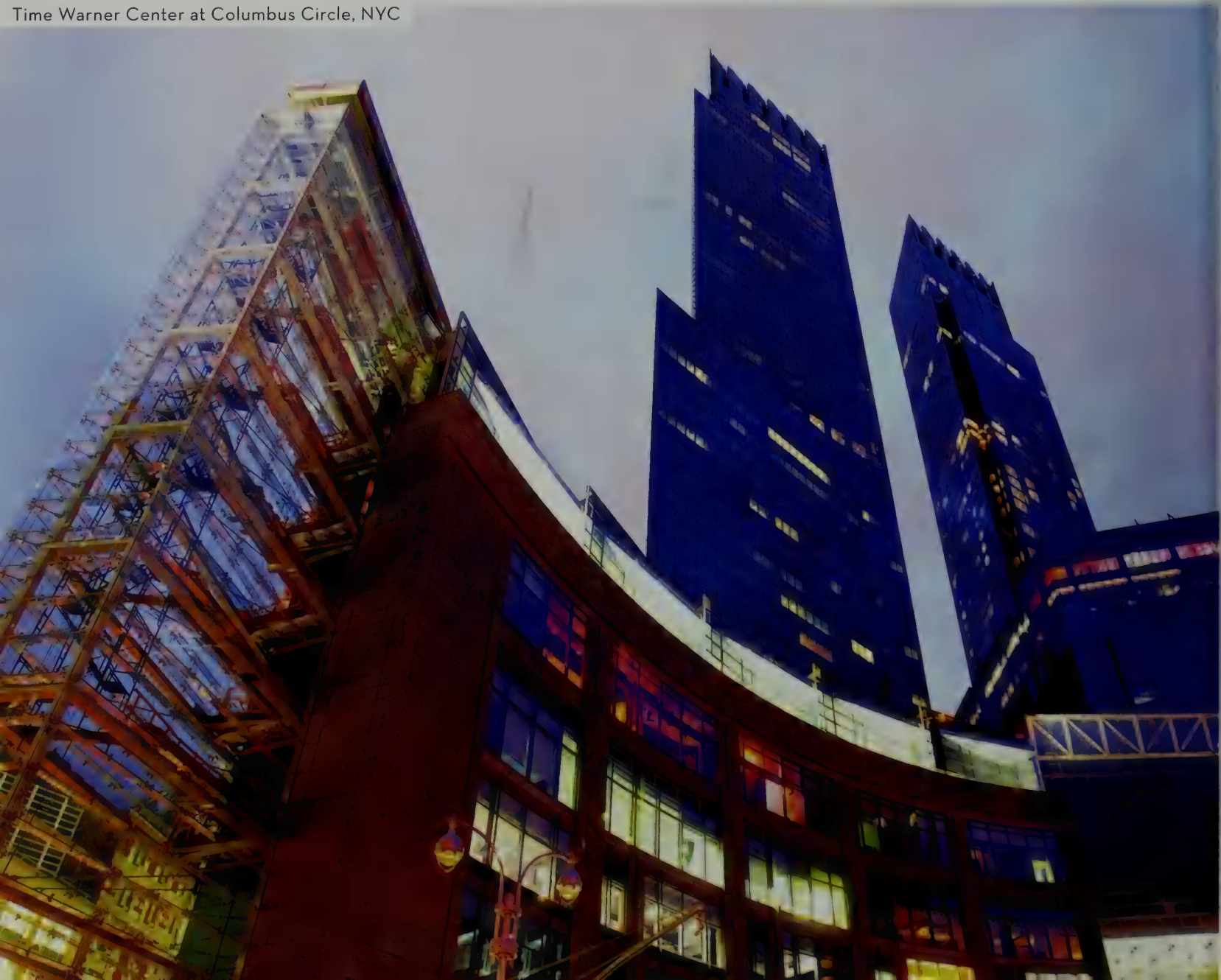
Contemporary luxe living is expanding  
tried-and-true ideas about location.

Related is at the forefront of this movement. Founded by Stephen M. Ross in 1972, Related is regarded as the leader in sophisticated metropolitan living. Collaborating with several of the world's most notable architects, Related is creating a forward-thinking vision for city living, and neighborhoods touched by their developments are responding in kind. The company's premier resi-

dences are giving "location, location, location" an altogether different meaning as these newly rejuvenated neighborhoods flourish.

At the center of this renaissance is New York's newest landmark, Time Warner Center, completed by Related in 2004. Combining luxury residences, Jazz at Lincoln Center, stylish shopping

Time Warner Center at Columbus Circle, NYC



and the city's finest collection of 4-star restaurants, Time Warner Center has been a catalyst for the West Side's burgeoning residential development, awakening Lincoln Square. Nearby, The Park Imperial's rare eight-cornered glass façade offers its owners expansive views of the Center, Central Park and beyond.

Downtown, Related commissioned architect Charles Gwathmey to design Astor Place. This sculptural condominium tower on the last triangular lot in Manhattan is a first for the NoHo ("north of Houston Street") neighborhood. An iconic glass "monument," Astor Place reflects the area's vibrant character while providing a new living environment amid longstanding cultural institutions (Cooper Union, The Public Theater), boutiques and dining hotspots.

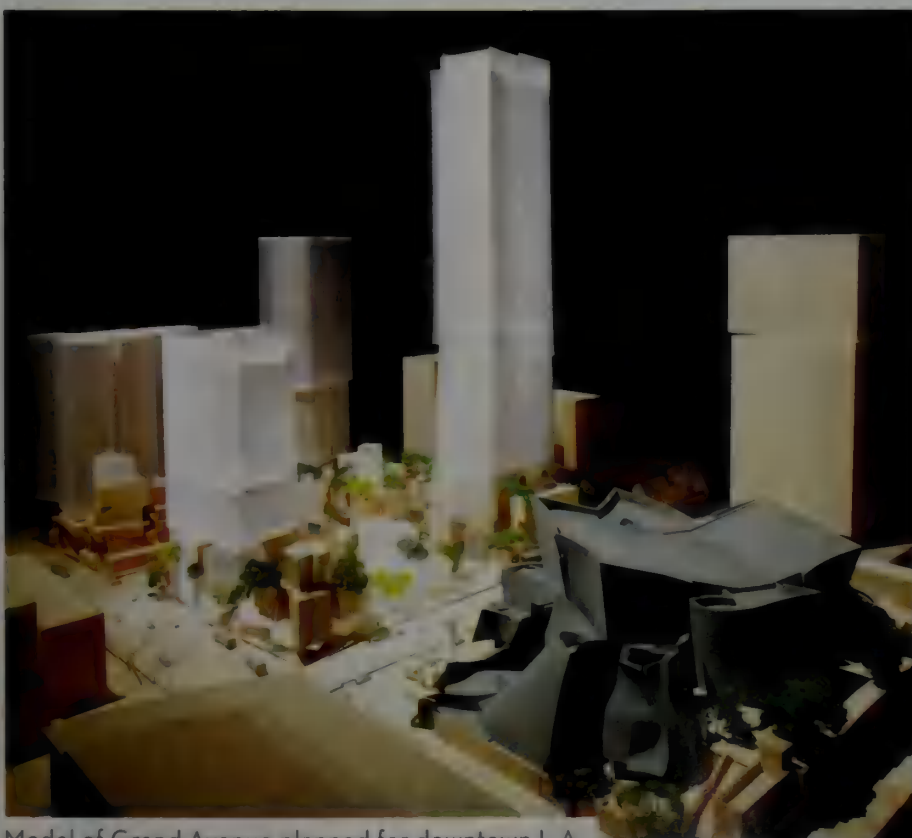
Related embraces these neighborhood paradigm shifts. President Jeff T. Blau states, "Innovative development efforts that enrich landmark neighborhoods—as well as create new ones—reassert the excitement, elegance and richness of city life. We are proud to be at the forefront of these changes across the country."



PHOTO BY SCOTT FRANCES

Astor Place, NYC

PHOTO BY THE MANDARIN ORIENTAL GROUP



BUILDING MODEL BY GEHRY PARTNERS, LLP

Model of Grand Avenue planned for downtown L.A.

## Building MOMENTUM...

Next real-estate rebirth: Los Angeles will experience "vertical living" in evolving neighborhoods. Like Time Warner Center in New York, **Grand Avenue**, Frank Gehry's next striking addition to the cultural currency of downtown (across from his Walt Disney Concert Hall) will merge luxury condominiums, a world-class hotel, restaurants and shopping. At 2055 Avenue of the Stars in Century City, **The Century**—a brand new condominium by Robert A.M. Stern Architects—promises to redefine estate living in L.A.

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# TRULY SITE-INSPIRED

With Robert A.M. Stern, each building's "face" sets it apart.

The Chatham, NYC

PHOTO BY PETER AARON FOR ESTO

A lasting relationship began in 1995 when The Related Companies enlisted Robert A.M. Stern Architects to create The Chatham, a luxury residential condominium on Manhattan's Upper East Side. With this move, Related pioneered the concept of commissioning world-renowned architects to design residential towers. The Chatham went on to spur new development in New York City, and the union between architect and developer took root. Today, Stern continues to bring original ideas to Related properties nationwide.

Stern takes his architectural cues from the site, believing "no single style or approach is appropriate to every building and every place." In Manhattan Tribeca Green pairs chic interiors with environmentally-friendly elements, i.e. rooftop solar panels and Energy Star appliances. At The Westminster, Stern coupled the pre-war elegance of terraced setbacks with updated finishes and appliances. A classic silhouette was chosen to echo those of the Chelsea neighborhood's many landmark buildings.

## Building MOMENTUM...

Related has tapped Robert A.M. Stern Architects to interpret metropolitan life in a number of cities, including **The Clarendon** in Back Bay, Boston, and **The Century** at 2055 Avenue of the Stars in Los Angeles. In Manhattan, Stern is designing **The Brompton** at 85th Street and Third Avenue as well as new properties on the historic Upper West Side and in the West Village.

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The Clarendon in Back Bay, Boston



Lobby at the "green" Tribeca Green, NYC



The Century, 2055 Avenue of the Stars, L.A.

## Q&A with Robert A.M. Stern

"Our job—the job of all architects—is to bring forth magic from the mundane," explains Stern, Dean of the Yale University School of Architecture. Other insights from this star architect:



**Q** One of your greatest inspirations is the legacy of American architecture. Is there still a place for tradition in modern architecture?

**A** Some people argue that tradition stifles creativity, but I do not believe that one must literally repeat the past in order to hold on to it. In fact, tradition liberates us from the narrow-mindedness that comes with an exclusive preoccupation with the here and now.

**Q** What's the best basis for creating top-notch architecture?

**A** An architect is only as good as his client. All of the people we work with at Related are engaged in the design process and have a willingness to take risks. This helps us to push the envelope.

**Q** How does your firm respond to design trends and fads?

**A** We believe that everything is possible, but that not everything is right. While we enjoy the ebbs and flows of fashion, we are committed to the fertile common ground that nourishes a lifetime of work. The great challenge is not just to have a vision but to develop that vision into something of enduring value.





Interior of Astor Place by Charles Gwathmey

## WHAT'S INSIDE?

Related properties have a distinct personality, inside *and* out.

Visionaries such as Adam Tihany and Clodagh seamlessly blend a property's architectural style into the interior design. Related's connection with interior designers began *en force* at One Central Park at Time Warner Center with the "Rooms With A View" design exhibition. In partnership with

*Architectural Digest*, 21 of the AD 100 talents graced two three-bedroom residences with their signature designs. The public's favorable reaction to these interiors reinforced the importance of the "designer" and Related continues to ensure designers play an upfront role in every property.

At Astor Place, Charles Gwathmey designed each of the 39 residences with the same emphasis on quality, detail and superb craftsmanship as realized in his individual homes. These museum-quality living spaces feature exquisite architectural details and splendid finishes just as his clients Steven Spielberg or David Geffen enjoy. For inspiration, Related recruited top interior designer Campion Platt to create a model residence at Astor Place with custom furnishings, fine upholstery and original artwork that complement Gwathmey's undulating walls of floor-to-ceiling glass.

In Related buildings, look for lobbies that "wow." At 250 East 53rd Street, the glamour of The Veneto will be immediately felt in Adam Tihany's lobby design with its dramatic, cascading chandelier. Tihany is known for his design of Per Se, Thomas Keller's celebrated restaurant at Time Warner Center; he also designed interiors at The Park Imperial. At One Carnegie Hill on Manhattan's Upper East Side, David Rockwell has designed its grand entrance and the exclusive 18,000-square-foot residents' club complete with a state-of-the-art fitness center, skylit pool, entertainment lounges and landscaped terraces.



Victoria Hagan's interior design for a One Central Park residence



The Caledonia master bath by Clodagh



The Caledonia kitchen by Clodagh

## Building MOMENTUM...

At **The Caledonia**, Clodagh will craft individualized and organic interiors blending technology, primitive materials and ancient techniques. Embodying an "urban Zen" aesthetic, this first luxury residential tower to face the High Line in West Chelsea will feature open kitchens, bamboo flooring and modern spa baths.



The Veneto lobby by Adam Tihany



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There's more: Related raised the bar for hotel residences with The Residences at Mandarin Oriental, New York at Time Warner Center, where residents become permanent guests of the AAA Five-Diamond hotel and can take advantage of concierge and spa services along with gourmet dining.

Related and Equinox Fitness Clubs are unveiling a dynamic new fitness concept at many properties nationwide: Fitness Lifestyle by Equinox. Owners will have access to the unparalleled Equinox experience at Equinox Fitness Clubs and Spas fully integrated within their luxury residential towers and including private resident lounges, exclusive Fitness concierge, Equinox in-home personal training services, spa and more, specific to each property.

### Building MOMENTUM...

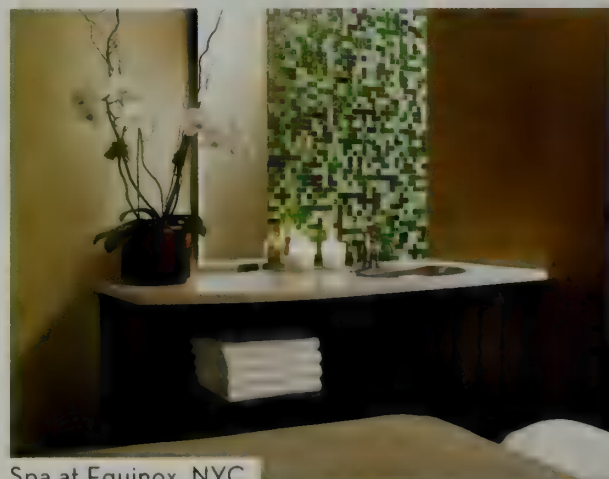
Construction has begun on condominiums and hotel residences in Bal Harbour, Florida, at the oceanfront **St. Regis Residences**, where a St. Regis Butler tends to any request. **Canyon Ranch Living Chicago**, a 67-story elliptical glass tower just steps from the Magnificent Mile, matches well-appointed interiors with the esteemed spa's lifestyle of fitness, serenity and health.



St. Regis Residences, Bal Harbour, FL



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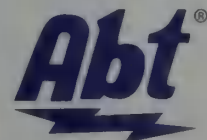


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Beth Klomprens | New York

# Carriage House Classic

Taking a Cue from the Ancients, a Raw Manhattan Space Is Strikingly Remade

Architectural and Interior Design by Beth Klomprens

Text by Penelope Rowlands/Photography by Scott Frances



**W**HAT SHE WANTED WAS A PARADOX. "I'd been looking for something that had a lot of raw space, but I wanted it to be uptown—I love Carnegie Hill." Given that this neighborhood, on Manhattan's Upper East Side, just may be the least likely area in which to find a loftlike residence in all of New York City, her chances

of success seemed infinitesimally small.

A woman of rare determination, this art researcher and consultant kept up the pursuit, scouring lists of available real estate, remaining focused on a neighborhood in which she'd spent some very happy childhood years. When an idiosyncratic, 5,500-square-foot structure—used mostly as a garage, actually—on a leafy side street



came on the market, "I pretty much knew that this was it," she recalls. "When I saw this little building, I thought I should go for it if I possibly could." The interior space was generous, if dingy and oil-stained. Its downstairs, where cars and, at one time, even carriages parked (it was originally built, in 1906, as a carriage house), could take any shape, and it was easy to imag-

ine the two apartments on its second floor transformed into bedrooms.

Both she and Beth Klomprens, an architectural and interior designer in New York City with whom she's worked for years, saw potential. But at 82 feet deep, with windows only in the front and back, it was seriously lacking in light. Both the

*continued on page 176*

Architectural and interior designer Beth Klomprens transformed a carriage house in New York to highlight her client's collections. ABOVE: The living room. Kravet sofa linen. OPPOSITE: She fashioned Roman-inspired grilles at the house's rear.





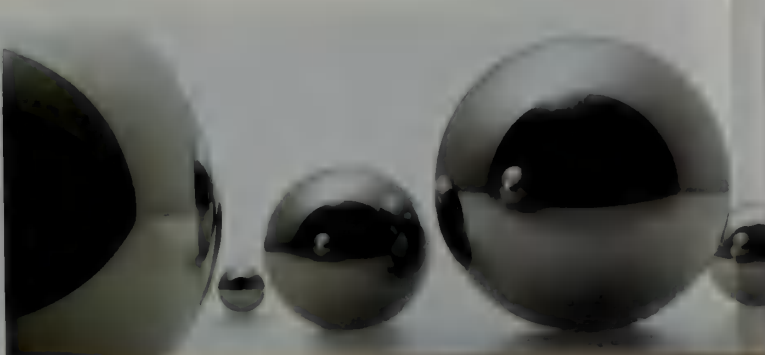


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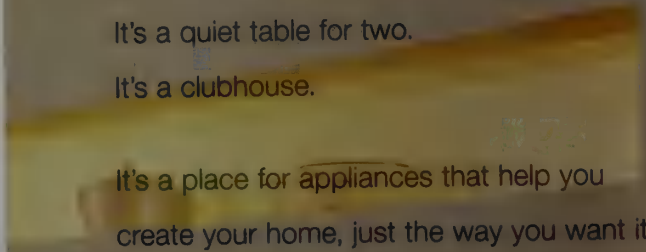


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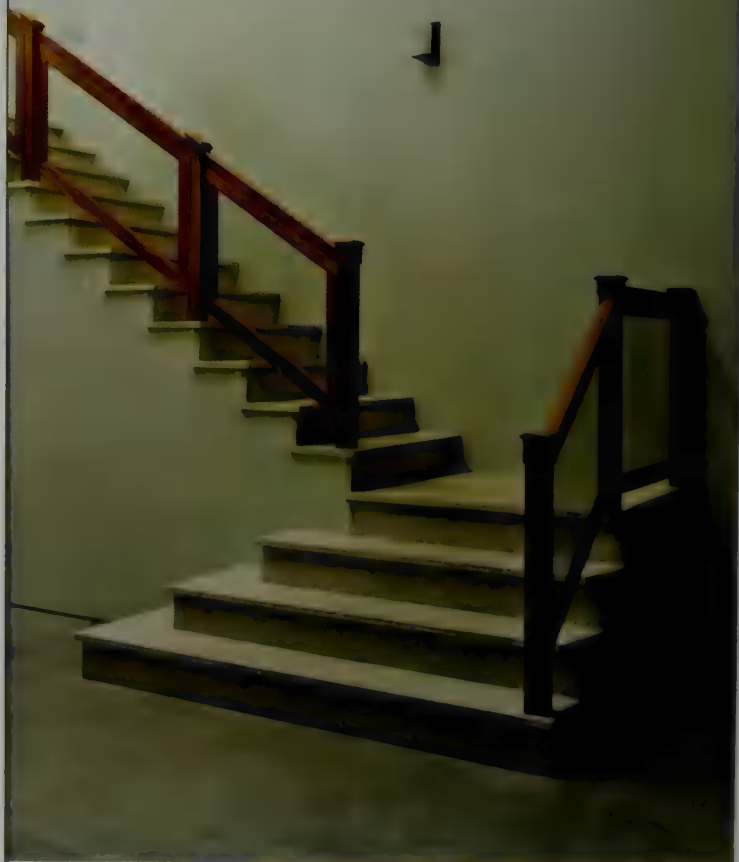


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ong, narrow building—only 23 feet wide—was “a major challenge,” says  
esigning an atrium with a skylight. A 1st-century Roman marble sculpture  
r the limestone staircase. ABOVE LEFT: The entrance hall features bar-  
tury bust rests on an 18th-century Italian marble-topped painted chest.



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# In my kitchen

I preheat a memory.

I fold in old friends with new.

I bake a good laugh.



With nothing on the walls, the effect is stark—and timeless. “I wanted it to show things in a way that was fresh and modern but not disrespectful,” the owner says.



*continued from page 171*

client, who has scholarly leanings and draws inspiration from ancient Rome, and the designer found the solution in a staple of classical architecture. “An atrium gives light and air,” Klomprens explains. “It’s a communal public space at the center of the house. Everyone has to come through the atrium.”

Reconfiguring the building was a radical act: “Basically, we gutted the whole thing,” the designer says. They created a gallery-like first floor with concrete floors and 12-and-a-half-foot ceilings as a space for entertaining and for highlighting the owner’s collections (“I like really large sculptural objects and pieces of furniture,” she says); the smaller-scale upper story, where the bedrooms are housed, has, by contrast, a more residential feel, with crown and base moldings, lower ceilings and wood floors.

To enter, you pass through a bronze

*continued on page 178*



**ABOVE:** Bringing light into the long, narrow building—only 23 feet wide—was “a major challenge,” says Klomprens. She solved it by designing an atrium with a skylight. A 1st-century Roman marble sculpture from Marbury Hall stands near the limestone staircase. **ABOVE LEFT:** The entrance hall features barrel-vaulted ceilings. A 2nd-century bust rests on an 18th-century Italian marble-topped painted chest.



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"I'm in many ways a minimalist and a purist, in spite of my love of the past," remarks the owner. LEFT: Klomparens combined the kitchen and the dining area so that her client, who enjoys informal entertaining, can cook without leaving her guests. She incorporated a fireplace using an existing chimney. Viking range.

*continued from page 176*

gate (designed by Klomparens and influenced, like so much here, by ancient Rome) into a barrel-vaulted entrance hall—its bare walls lit by understated sconces of Klomparens's own design ("just a little L bracket with a glass cylinder," she says). From the outset, the interior has a distinctly museum-like feel. Straight ahead is a simple bust of a young girl, which, like the ornate 18th-century chest it is set on, is Italian. With nothing on the walls (the owner prefers them blank), the effect is stark—and timeless. "I wanted it to be open, plain and large-scale," the owner says. "I didn't want it to look fussy and luxurious. I wanted it to show things in a way that was fresh and modern but not disrespectful."

As in the ancient world, all routes here lead to one place: Every space on the first floor—the entrance hall, the living room, the bath and the sparsely beautiful combined kitchen and dining area—opens onto the expansive atrium. While others might have sought to scale down its volume by filling it with furniture and art, Klomparens did the opposite: A marble Roman sculpture of a male torso is one of few objects in

the space. Arrestingly, it holds its own. With little to divert the eye, the smallest detail here comes into high relief. The unusual, mahogany-and-bronze-mesh balustrade on the winding limestone staircase is one example. As Klomparens points out, "it recalls the traditional, but in a light way."

With its restrained palette and classical simplicity, the living room does, too. And it has some surprising features. When an 18th-century carved Italian table of giltwood, with an almost gaudily bright gold-marble top, turned out to be "too heavy

*continued on page 180*



ABOVE: The designer created symmetrical entrances to the living room to accommodate Giulio Carpioni's 17th-century oil of Eos and Tithonus. She replaced the marble top on the giltwood console table at left with glass; now, she says, "I love looking at the structure underneath." Bookcases line the length of one side of the room. A polished-concrete floor harks back to the space's previous function as a garage.



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## Beth Klomprens



ABOVE: Wood floors and crown and base moldings add intimacy to the master bedroom. The owner inherited much of the furniture and art, such as Pierre-Paul Prud'hon's 19th-century *Allegorical Figures*, top right. RIGHT: The plans. "Because it's a carriage house, you enter on the side, so we had to make it symmetrical," says Klomprens. "The aim was to make it very simple and classical."

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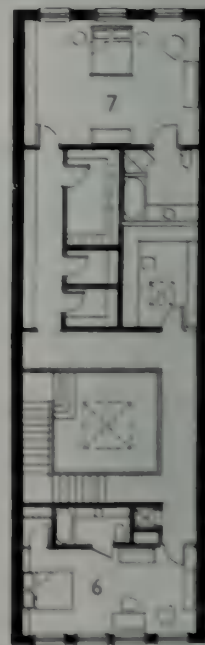
and almost too much" for the room, according to Klomprens, they replaced its top with a glass one, storing the original for future use. "When we took the top off, it looked so beautiful," the owner recalls. "I was so charmed by the way the skeleton looked. It looked less aggressively opulent and pretentious." Now the table's craftsmanship is revealed for all to see, both on its surface and inside.

It's a postmodern concept, and one that epitomizes this residence, a place where the classical and contemporary meet—with sometimes startling results. For the owner, it's a satisfying end to a paradoxical quest. "Some people find it much too stark, but I love it," she says. "The ground floor is like a loft; the upstairs is like a town house. I always said I wanted both—and I got them." □

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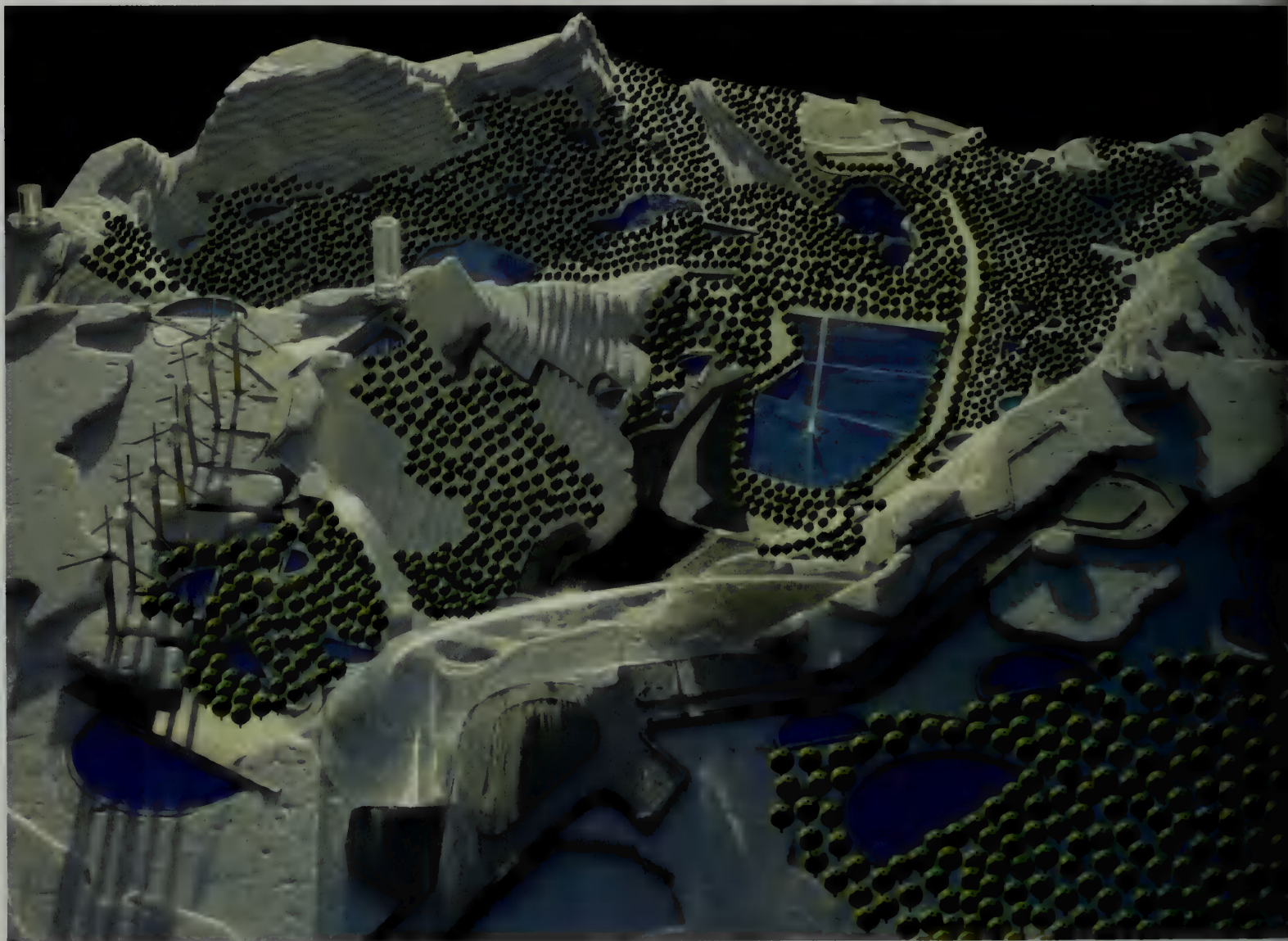
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# Water's Healing Power

Ecological Regeneration at the Monument to the Victims of the 2001 Earthquake

Landscape Architecture and Planning by Rajeev Kathpalia/Text by Brian Brace Taylor



**W**HAT MEMORIALS SIGNIFY IN cultures other than our own becomes abundantly clear when we, as Americans, look at a new project in western India that commemorates victims of the 2001 earthquake that took nearly 14,000 lives there. In the United States, according to *New York Times* columnist Jack Hitt's article of August 2002 on the World Trade Center memorial design, our way of commemorating death is to relive the emotional trauma of an

event. "Ultimately," he said, "any memorial will have either to acquiesce to America's increased fascination with public grief or to take the public beyond unanswerable misery."

How better to commemorate loss of human life than through a symbolic act of regeneration? This would seem especially so in cases of natural disasters. The sheer scale of the human tragedy brought on by the unpredictable, powerful forces

*continued on page 184*

Rajeev Kathpalia's model of Smriti Van, the Indian architect's proposed memorial commemorating the nearly 14,000 lives lost during his country's 2001 earthquake.

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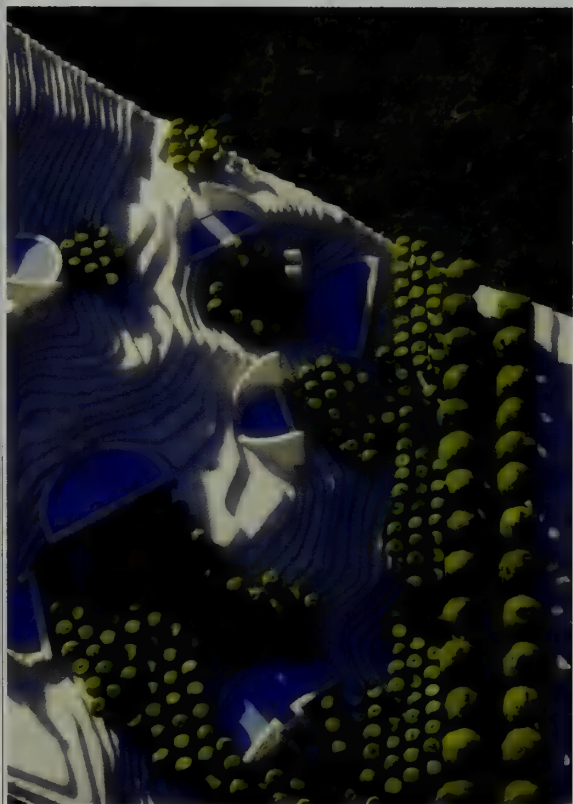
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**LEFT:** A detail of the model illustrates how a portion of the proposal's 108 reservoirs would be arranged in the landscape. **ABOVE:** According to Kathpalia's concept for this hilly, earthquake-prone area of Gujarat state, it would receive an ecological rebirth and become a sacred place for remembrance.

*continued from page 182*

within our earth and by the climates that surround it should incite us all to imagine memorials that reflect our awe, respect and appreciation of nature while remembering and honoring those who died.

Smriti Van, as it is now called, proposes to take a relatively arid, hilly region in the earthquake zone of Gujarat state and transform it ecologically, using the natural resources and topography at hand, into a place of physical, spiritual and symbolic meaning for generations to come.

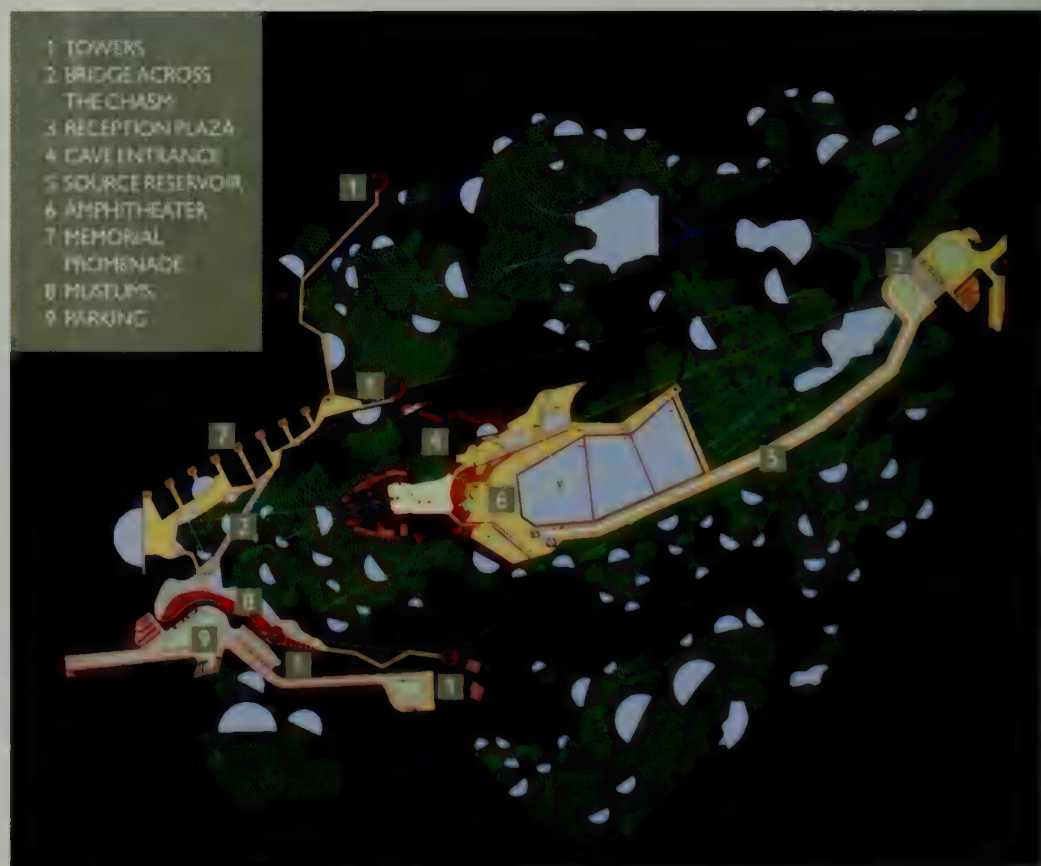
The initial brief, from the Gujarat State Disaster Management Authority, was to design a planting of 13,800 trees on the site—one representing each victim. Conceived by architect and planner Rajeev Kathpalia, a partner at Sangath (which means “moving together through participation” in Sanskrit) in nearby Ahmedabad, the proposal replaces the trees with water, the nurturing source of all growth, as the primary symbol. Having analyzed the network of small creeks and streams

that carry away what little water there is, Kathpalia imagined a series of catchment areas he calls reservoirs, a total of 108 of them of varying sizes, which will irrigate the whole landscape. In so doing, they will nourish forestation and give birth to an entire ecological transformation. So the reservoirs will actually become the memorials, of universal as well as local significance.

The people of India are deeply religious, be they Hindu, Muslim, Buddhist,

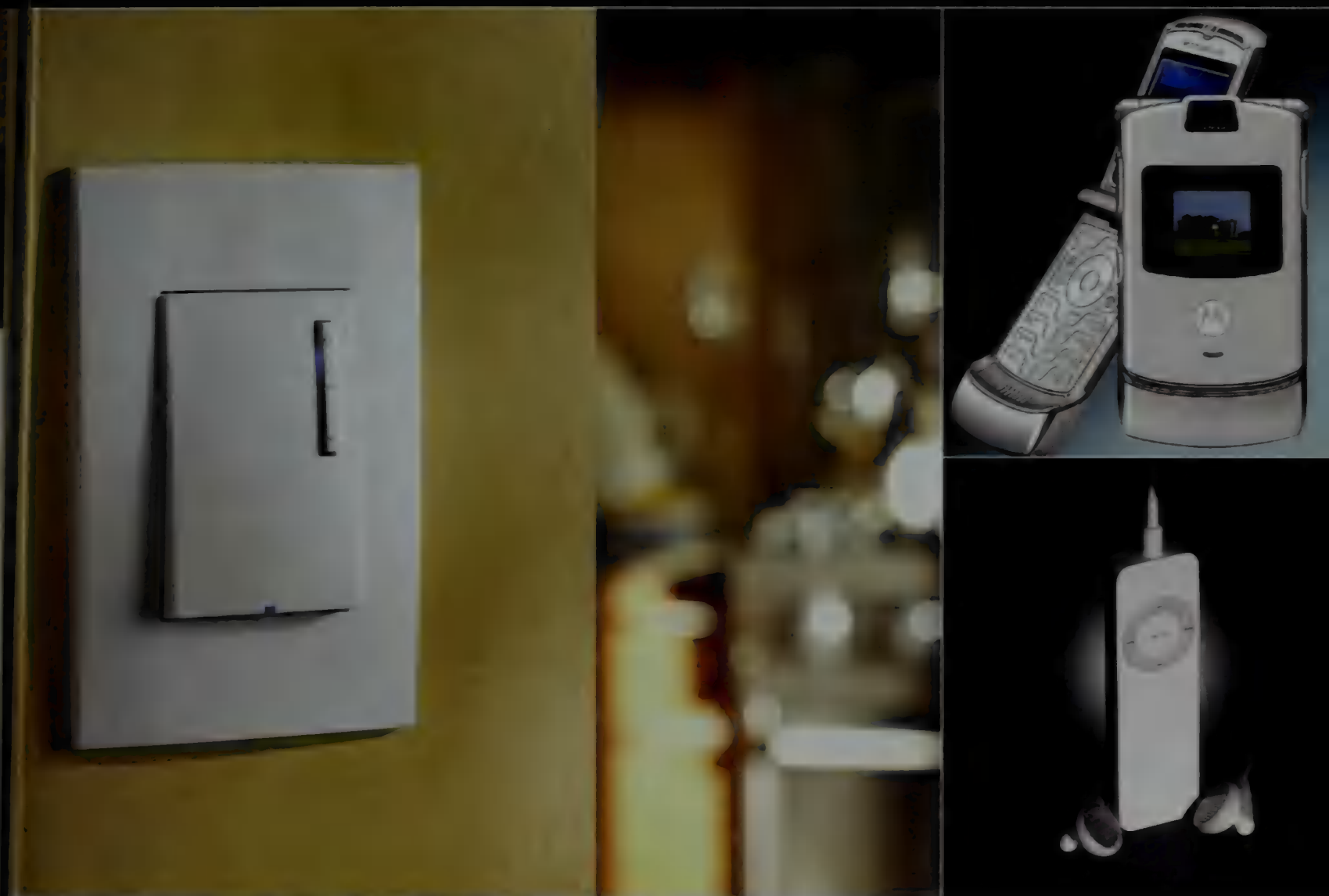
Christian or other. Most, if not all, of these religious groups have sites that are sacred to the faithful; frequently these are linked along a pilgrimage route. At Smriti Van, there is already at least one existing shrine; the creation of the reservoirs, each treated formally and spatially in a different manner, provides a secular yet sacred location for remembrance. Some will have commemorative plaques, stelae and small plazas with places for people to sit, to

*continued on page 191*



**RIGHT:** Kathpalia's latest proposal for the site includes—in addition to the reservoirs—museum buildings, a reception plaza, a viewing promenade and parking facilities.

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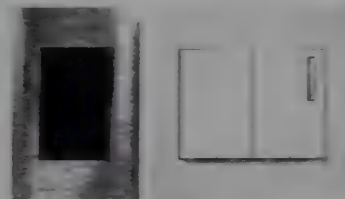


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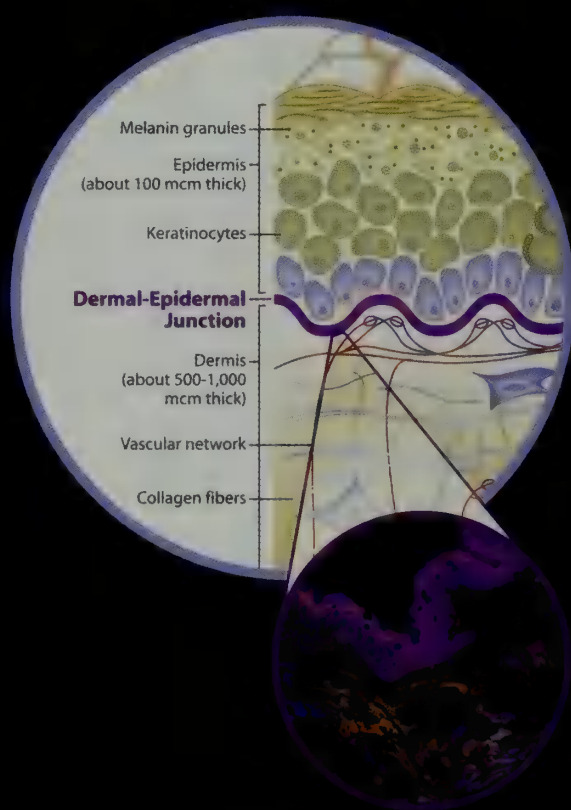
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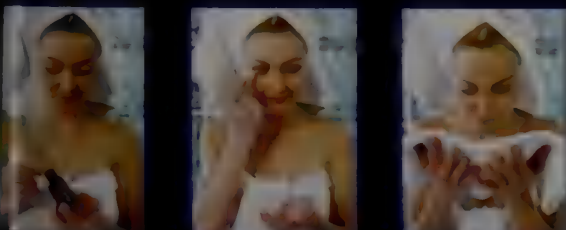
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you apply and where you apply it will probably be limited by your bank account. **Second**, each application takes time... between 3 and 5 minutes. You apply StriVectin-HS with your fingertips directly to the most pronounced wrinkles at the corners of the eye, between the brow, around the lips and down the deep lines that run from the edge of your nose to the corners of your mouth. Gently spread the excess serum over your entire face. Wait one to three (1-3) minutes or until the serum becomes dry and slightly tacky to the touch. Then soak a clean facecloth in hot (not scalding) water and hold the warm, damp cloth firmly to your face for thirty (30) seconds. Pat your face dry and take a look in the mirror... "flawless!" **Finally**, a bottle of StriVectin-HS Hydro-Thermal Deep Wrinkle Serum is extremely difficult to find. Your best bets in the U.S. are Bloomingdale's, Saks Fifth Avenue, Sephora, Macy's or Lord and Taylor. Worldwide: Harvey Nichols (London), Sephora (Paris, Milan), Douglas (Amsterdam) and Mitsukoshi (Tokyo). Or try Klein-Becker direct at 1-800-901-5534, or online at KleinBecker.com.

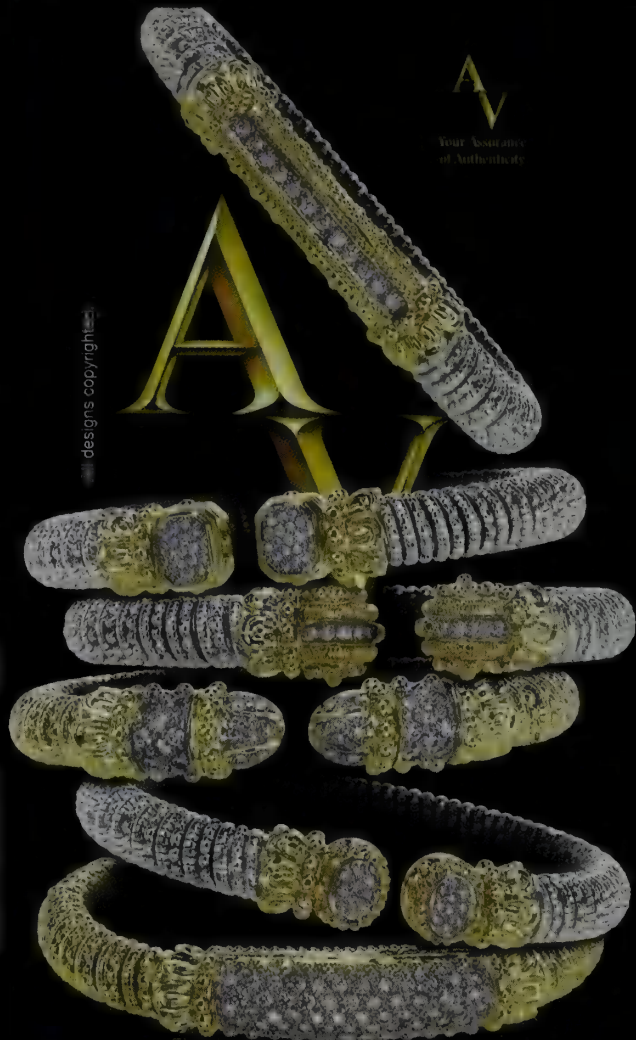






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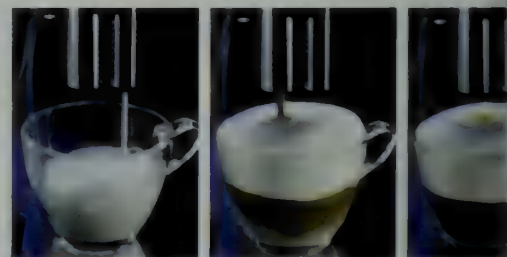
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# SERIOUS DARK CIRCLES?

*"The first product specifically developed for serious dark circles... not the kind that pop up in the morning and are gone by breakfast, but the kind of serious dark circles that stay around forever... making you look old, tired and exhausted."*

By Tiffany Strobel

**Do you know what actually "causes" serious dark circles? I thought I did... but I was wrong.**

Like most people, I thought dark circles were caused by hard partying, working late, being tired or simple allergies. But according to most research dermatologists, serious dark circles (the kind that make you look old, tired and exhausted) are about, of all things, the oxidation of hemoglobin (blood) in the capillary matrix of the peri-orbital eye area. What a mouthful!

These capillaries actually "leak" blood that begins to oxidize (through a process called hemoglobin degradation)... creating a dark bluish-red pigmentation that looks distinctly like an ugly bruise.

What does all that mean in plain English? Tiny little capillaries deposit blood around your sensitive eye area. The blood turns deep purple and you end up looking like you just went 12 hard rounds in a boxing ring.

## Not an Ordinary Eye Cream... A Dark Circle Breakthrough

Because serious dark circles are so difficult to address (just take a look in the mirror after lunch... ouch! So much for cakey concealers) it's not surprising that the hottest new "must-have" compound to shake up the "cosmeceutical" market is something called Hylexin™. Why? Because it's the first formula specifically developed to dramatically reduce the appearance of serious dark circles.



## Where's the Proof?

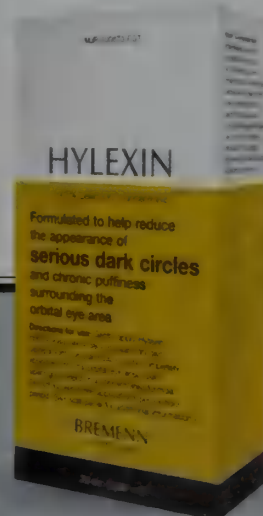
In scientific studies, Hylexin™ has been shown to help reduce hemoglobin degradation byproducts by optimizing enzymatic activity... reducing the appearance of deep discoloration and red-blue pigmentation. Studies also confirm that Hylexin™ actually helps strengthen the capillary matrix to help stop the "leaking"... so your orbital eye area is protected against further damage. Science is sooooo cool!

## Need More Proof?

In a double-blind clinical trial more than 72% of women who had serious dark circles and used Hylexin's™ key compound saw an obvious, tangible, visible reduction in the color and severity of their dark circles. These results were confirmed with high-speed laboratory photography that clearly showed a significant reduction in the appearance of the blue and red color that makes dark eye circles so noticeable and so unattractive.

But forget about scientific studies. Talk to people who've used Hylexin™ and they all say the same thing... "Amazing!" In a matter of days, serious dark circles begin to fade... your eyes look clear, bright and alive.

So if your dark circles are of the "ordinary" variety, you probably don't need Hylexin™. But if you're like the rest of us "Raccoon People" and need more than just a simple "eye cream," there's only one question... What are you waiting for? See you at the Hylexin™ counter!



## NEED HELP FINDING HYLEXIN™?

As you might imagine, finding a tube of Hylexin™ is just about as difficult as finding an authentic "Louis Vuitton"™ bag on a New York street corner. This stuff is almost impossible to get. Your best bets are Macy's, Bloomingdale's, Lord & Taylor, Sephora or Saks Fifth Avenue. If they're out of stock, you can put your name on the waiting list or

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And don't forget, Hylexin™ is backed by Bremenn Research Labs' no-questions-asked, money-back guarantee. If Hylexin™ doesn't dramatically reduce the appearance of serious dark circles and make your eyes look brighter and more alive, simply return the unused portion within 30 days for a full refund.



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Continued from page 184

meditate or to celebrate. Others will be designed architecturally, with steps into the earth not unlike the traditional underground, but open-to-the-sky, tanks in Gujarat, such as Sarkhej, so admired by the late American architect Louis Kahn. That the number 108 should be chosen is by no means a coincidence. Among Hindus and Buddhists, it has deep religious meaning—it is considered to be “universally divine.”

The disaster management authority had originally specified only one or two local species of trees to be used as symbols for the victims. In restructuring the concept, Kathpalia and his team introduced the water basins and adjacent space as the primary symbols, enhanced by a larger and diverse range of plant and tree species. In so doing, they accentuated the dimension of time, of harmonious, continual regeneration. From an ecological point of view, the landscape can become self-sustaining and attract wildlife. Moreover, wind energy could be harnessed to provide for immediate local needs, but there is little reason why such a holistic approach to nature could not be extended across the regional landscape, creating a truly living memorial for the earthquake victims.

Americans, on the other hand, selected a memorial project for the World Trade Center site by Michael Arad and Peter Walker, titled *Reflecting Absence*, whose anticipated cost is now approaching \$1 billion as a result of political, economic and security concerns. Water plays a significant, yet more abstract, role here too, cascading into pools in voids left by the two towers; and more trees were added to the initial design at ground level.

More modest (in scale and cost) memorials have been put forward, such as Stamberg Aferiat/Aharoni's 9/11 Wall of Remembrance at St. Vincent's Hospital. More on the scale of one of Kathpalia's reservoirs, it is a narrow, treelined, bridge-like structure of stainless-steel columns placed two feet apart; these create an eight-foot-wide pathway along which are fastened the posters deposited by persons who came to the hospital—the one nearest the attack—on September 11, in search of loved ones, or to donate blood, or in other acts of generosity and assistance.

The Wall of Remembrance could be seen as celebrating that tremendous

outpouring of humanitarianism, thereby attempting to bridge the difficult gap of all great memorial endeavors, pointed out by Jack Hitt, of “binding the meaning of two temporal realms”—those who died and those who live on.

Whether you believe in an afterlife, or in reincarnation, as do many Eastern religions; whether you believe that a man-

made disaster such as 9/11 is qualitatively different from indiscriminate death by natural cataclysm, the fact is, human beings need nature in order to survive. The poetic quality of Rajeev Kathpalia's project lies not so much in the individual details, architectural or landscaping, but in the remembrance of loss through a process of nature's constant regeneration. □



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# A Collector's Cache

Designer Craig Wright Styles a Sotheby's Auction of His Furnishings

By Jeffrey Simpson

I'VE BEEN STOCKPILING for the last 10 years," Los Angeles designer Craig Wright says of a carefully chosen cache of furniture he assembled with a new house for himself in mind. "But I sort of went overboard. I have 16 pairs of Russian commodes and 32 single Russian commodes. I have a collection of Flora Danica porcelain that could serve 60." He adds, "Finally I thought, I don't even know 60 people."

An auction at Sotheby's was the perfect solution. "Craig's work is well known to our clients," says Alistair Clarke, Sotheby's worldwide head of European furniture. Consequently, a date—October 4, 2006—was set for a sale in New York. For several days before the sale, rooms beautifully styled by the designer,



LEFT: Among Craig Wright's collection, to be auctioned at Sotheby's, is a circa 1712 French terra-cotta allegorical relief of the Comte de Toulouse and the dauphin.

graced with magnolia trees, walls upholstered in Fourny fabric, are showcasing furniture, accessories and sculpture from Wright's assemblage. The whole is simply named Craig Wright Interiors. The preview also features images of Wright's work.

Although most of the pieces are culled from Wright's acquisitions for his new house, some are from his shop, Quatrat (see *Architectural Digest*, September 2006), some were consigned by clients, including Dindra Douglas, and some are from legendary designer friends from the past, such as Michael Taylor and Kalef Alaton.

*continued on page 194*



The auction features a large group of Russian Neoclassical furniture, including a pair of armchairs with oval, fan-shaped medallions. RIGHT: A rare circa 1795 ormolu-and-brass-mounted miniature writing cabinet.



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LEFT: The 250-lot sale includes a 19th-century Russian Neoclassical-style mahogany secretaire commode from Wright's personal collection.

is estimated to fetch \$60,000 to \$80,000.

Other Russian furniture includes a pair of Neoclassical brass-mounted armchairs, circa 1790. English, French, Italian and German pieces are also in the sale. "One commode could have come from San Souci," says Wright, referring to the retreat outside Berlin built by Frederick the Great. Among the Italian work is a set of four Rococo polychrome armchairs, a pair of late-17th-century giltwood consoles and a painted and parcel-gilt console from the second quarter of the 18th century.

Looking forward to the sale, Alistair Clarke says of the discerning designer, "There is an extraordinary range of pieces. Craig has disciplined yet eclectic taste. He knows what he likes and what he doesn't like." □

*continued from page 192*

Wright has a 17th-century Roman bust from Michael Taylor, who created the overscale California Look in furniture. From Diandra Douglas there are two pieces acquired during what Wright calls Douglas's "Russian phase." Both are Neoclassical brass-mounted mahogany miniature chests, and they are highlights of the auction. One has been illustrated in the definitive *Russian Furniture: The Golden Age 1780-1840* by Antoine Chenevière; the other is circa 1795. Each

LEFT: An Italian Rococo gray-painted and parcel-gilt console. RIGHT: A set of four Italian Rococo polychrome and parcel-gilt armchairs dates to circa 1750.



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The four corners curved with carved foliate raised panels flanking a glass vitrine case on one side. The opposite wall features a large palladian window flanked by matching curved corner cabinets.

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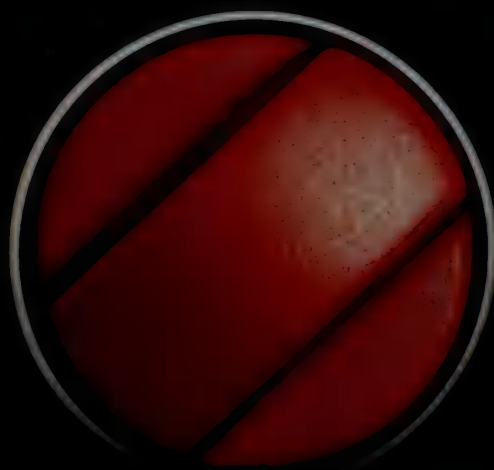
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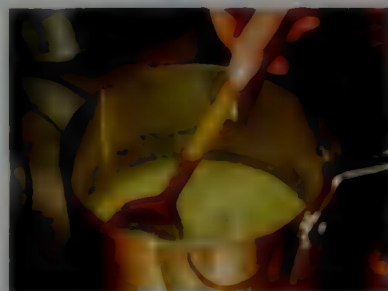
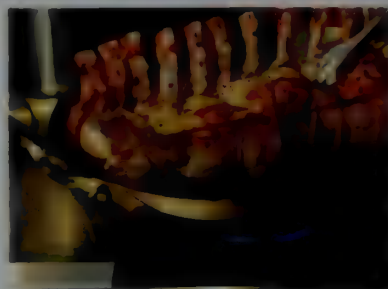


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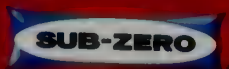
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# Legacy in Stone

Recalling the American-Born Sculptor's Timeless Home and Studio on Shikoku

Text by Carol Lutfy/Photography by Jaime Ardiles-Arce

A NEW LOOK AT A HOUSE PUBLISHED IN ARCHITECTURAL DIGEST'S SEPTEMBER 1994 ISSUE



MURE IS A SIMPLE STONE-cutter's village overlooking the Inland Sea on Japan's southern island of Shikoku. Set against the gentle slopes of mount Yashima and the five jagged peaks of Yakuri-zan, it is favored with a rough, rugged beauty in muted tones of brown, green and gray. The town has long been noted for its high-quality granite, traditionally used for gravestones, lanterns and monuments. It is a place where time has passed for generations to the hypnotic beat of the hammering of stone.

Isamu Noguchi was already 66 and an internationally recognized artist when he settled in this outpost of about 18,000 people in 1970. It was there that the Japanese American sculptor spent half of each year until his death in 1988, and where he reached what most consider the pinnacle of a prolific, six-decade-long career.

"It is said that stone is the affection of old men," Noguchi once wrote, and surrounded by Mure's age-old granite and basalt, he gradually became a

*continued on page 200*



American-born sculptor Isamu Noguchi (above) spent six months a year in Mure, on the Japanese island of Shikoku. TOP: Noguchi's house was a 200-year-old samurai dwelling built nearby. It was moved to Mure and restored by architect Tadashi Yamamoto.



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ABOVE: Four varieties of Noguchi's Akari lamps are in the living room. RIGHT: His 1968 table sculpture *Wave in Space #2* is flanked by three stools that he purchased locally. *Ground Wind #1*, a 1969 horizontal granite work that sits beyond the window, appears to be part of the bamboo grove.

*continued from page 198*

master of the material. He had an intuitive sense for choosing stones and for cultivating their natural textures.

In Mure (pronounced "moo-ray") Noguchi learned not only to speak through his stones but ultimately to let them speak for themselves. But Mure represented much more than just a new phase in the evolution of his sculpture. He seized it as a chance to create a multifaceted environment that

consolidated the diverse elements in his background. "I am the fusion of two worlds, the East and the West," he once said. "And yet I hope I reflect more than both." Indeed, for a mature bicultural artist who had worked with wood, stainless steel, paper, bronze and clay, and in fields as diverse as ceramics, architecture and design, Mure represented a shot at the masterwork: a blank slate on which to conceive—struc-

*continued on page 202*





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ABOVE: The artist crafted the railing for the upstairs landing. "As a rule, Isamu didn't like guests," Tadashi Yamamoto recalled. "The railing allowed him to see who his visitors were before he came down."



ABOVE: The house in Mure was spare and simple. A shoji screen in the tatami room partially conceals the platform where Noguchi slept. The tatami-covered platform was built to accommodate the living room below. Beyond the door is his study.

*continued from page 200*

ture by structure, sculpture by sculpture—an environment that could fully bear the weight of his experience and ambitions.

By the time Noguchi died at the age of 84, his compound comprised a restored samurai farmhouse; rice, sake and grain storehouses converted into work and exhibition spaces; a sculpture yard; a hilltop garden of his own design; an outdoor atelier flanked by a pile of uncut rocks; and about 180 sculptures in varying stages of completion.

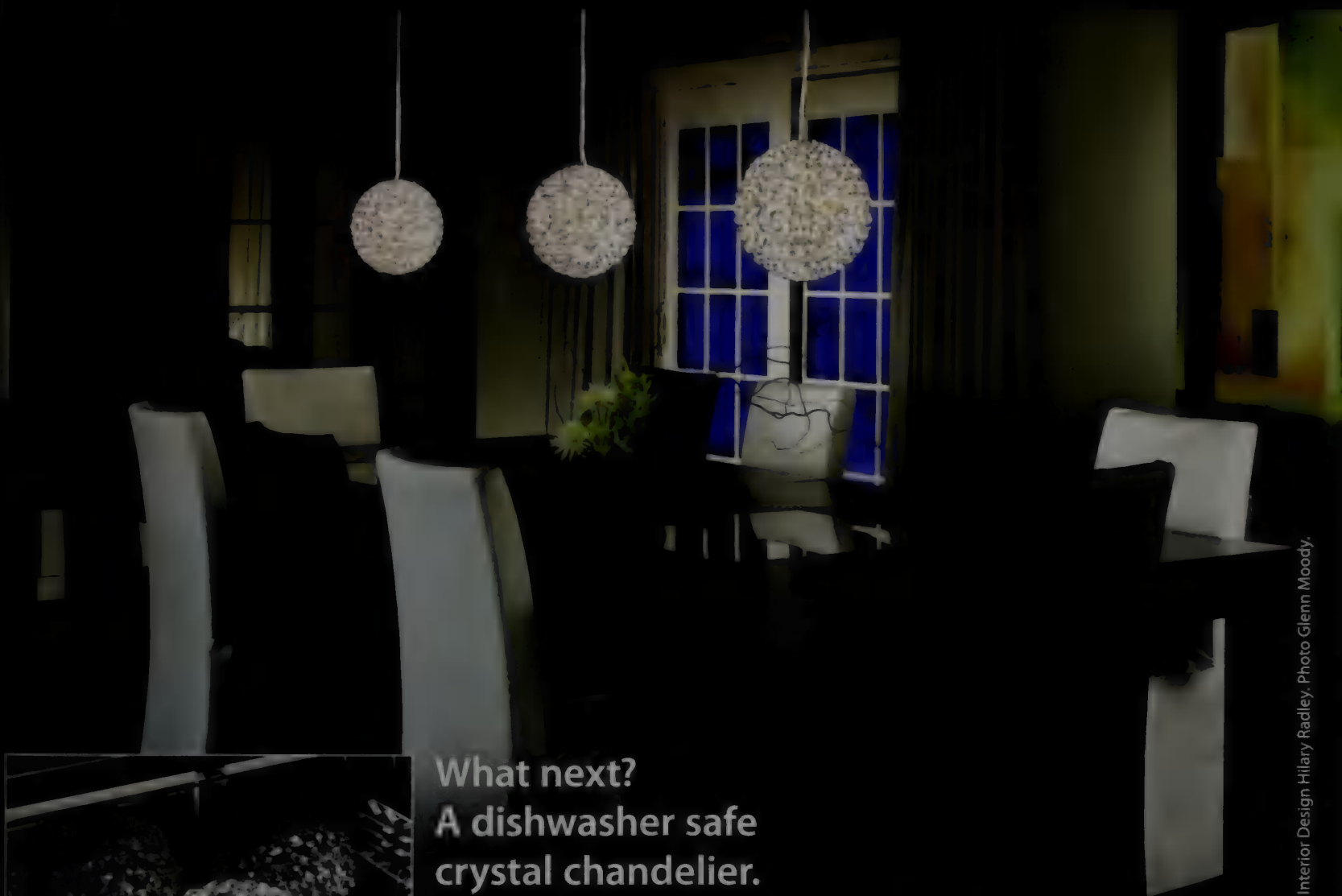
How Noguchi ended up in

this remote Japanese town is the story of an artist's lifelong pursuit of his past, and of a chance meeting with a pre-eminent stonemason. Born in Los Angeles in 1904 to Leonie Gilmour, an American writer and Yone Noguchi, a distinguished Japanese poet, Noguchi spent his youth in Japan. But he and his mother were estranged from his father early on, and he returned to the United States by himself in 1918 to attend high school.

In 1924, responding to encouragement from several

*continued on page 204*

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## Isamu Noguchi

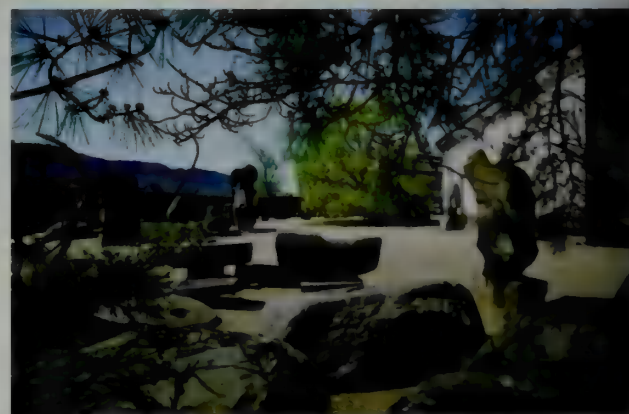
**BELOW:** Seeking an exhibition space for his works, Noguchi moved an old sake storehouse from the other side of Shikoku to his property in Mure. Shoji screen windows and skylights were added for light.



*continued from page 202*

quarters, he dropped out of Columbia University's premed program and decided to devote himself full time to sculpture. Within three years he had secured a Guggenheim Fellowship and was able to move to Paris, where he worked under abstract sculptor Constantin Brancusi. Though the apprenticeship lasted only several months, Brancusi's influence shaped Noguchi's thinking over a lifetime. "Brancusi, like the Japanese, would take the quintessence of nature and distill it," he later said. He "showed me the truth of materials and taught me...to keep [my sculptures] undecorated, like a Japanese house."

Returning to New York City in 1929, Noguchi supported himself by making portrait busts of his contemporaries, like George Gershwin and Buckminster Fuller. From the 1930s through 1963 he designed a series of innovative stage sets for Martha Graham, collaborat-



Working with stone was a dialogue for the artist. "When I tap it, I get the echo of that which we are," he observed. "Then, the whole universe has a resonance." **ABOVE:** Noguchi could often be found in his sculpture yard, rearranging his works. He used the 100-year-old whitewashed storehouse, at right, for storage and as an occasional work space on rainy days.

ing with Merce Cunningham, George Balanchine and Erick Hawkins as well. Noguchi also branched out into industrial design, creating household furnishings for Knoll and Herman Miller, and later his trademark Akari lamps.

But even as his reputation as an artist solidified in America,

*continued on page 206*



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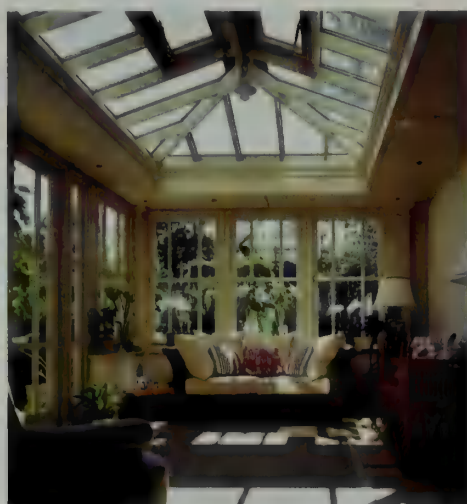
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## Isamu Noguchi

*continued from page 204*

Noguchi struggled to find his niche in Japan. He first returned there in 1931, seeking (unsuccessfully) a rapprochement with his father. He remained for five months, traveling for the first time to Kyoto, whose beauty cast a lasting spell on him. "Old Kyoto," he said, "was of inestimable significance to me as an ideal for the future."

The 1950s brought Noguchi more frequently to Japan, and in 1952 he married actress Shirley Yamaguchi. At about this time he received a commission to design two bridges in Hiroshima and was granted a one-person exhibition at the Museum of Modern Art in Kamakura. But despite these triumphs, this period, too, proved to be painful both personally and professionally for the artist, and he once again focused his energies on the West.

Indeed, it wasn't until the mid-1960s, when Noguchi began to look for a place to fabricate *Black Sun*, a magnificent black-granite sculpture commissioned by the Seattle Art Museum, that he landed in Mure and finally found a viable outlet in Japan.

Noguchi was first directed to Mure by his artist friend Genichiro Inokuma, whose connections eventually led to Masa-

the 200-year-old house Noguchi would live in, moving it from the neighboring city of Marugame against the artist's wishes. "Isamu was blunt about not wanting to live in such a dump," Yamamoto recalls. "But once Izumi's workers started to reconstruct it, he became enamored with its possibilities."

Noguchi personalized every inch of the house. Approaching it as he would a sculpture, he carved out and built up entire sections of tatami, giving the one-dimensional space unusual depth. He also played with the textures of several types of wood, straw, and stone, an approach that fostered visual interest without decoration. Although his ideas were unconventional for a traditional Japanese house, they were nonetheless guided by classic design principles.

Directly in front of the house, Noguchi built a curving stone wall to enclose his outdoor sculpture yard. The area, which functioned as both an exhibition space and an atelier, sheltered dozens of works and a whitewashed storehouse, and generally set the tone for the compound.

A walk in the sculpture yard of what is now The Isamu Noguchi Garden Museum offers a remarkable look not only at the

His ideas were unconventional for a traditional Japanese house, but they were guided by classic design principles.

toshi Izumi. Then 25, Izumi was the second son of a well-established family of stonecutters. He had grown up among the stones of Mure and, despite his relative youth, possessed a thorough knowledge of the nearby quarries. Eager to broaden the scope of his craft, Izumi welcomed the chance to cooperate with Noguchi. The artist and the artisan officially joined forces in 1966; their association lasted 22 years.

Izumi offered Noguchi far more than technical skill. He provided him with the land on which to build his compound, workers to execute his creative endeavors and, with the help of his wife and children, a surrogate family to support the aging artist every step of the way.

It was Izumi and Tadashi Yamamoto, then the official architect for the surrounding Kagawa Prefecture, who found

range of Noguchi's late creations but at the way he lived and worked among them in Mure. There are masterworks, such as his *Helix of the Endless #2* (1987). But more impressive is the artist's lingering presence in the juxtaposition of finished and unfinished stones: Some are partially carved, others are marked with chalk, still others are waiting to be discovered.

The estate is the offspring of an inveterate traveler who borrowed as much from the ruins of Machu Picchu as from the gardens of Kyoto. But it also reflects the spare, almost frugal vision of a man who had found his aesthetic in the dirt and stone of the countryside. In its unabashed union of worldly and mundane, finished and unfinished, East and West, the Mure property endures as Noguchi's greatest legacy. □



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### *Curved-Top Kitchen Hutch*

Theme and variations, 1987



When it comes to design, no technique bears more fruit than divining a theme and developing variations. Wm Ohs' Curved-Top Kitchen Hutch, introduced as part of the French Country Collection in 1987, provides a shining example.

Company founder Bill Ohs, who launched his handcrafted library shelving and custom furniture business in 1972, devised his first

custom kitchens in the early 1980s. He began making modular designs distinguished by innovative cabinetry construction, Old-World styling, superb finishes, exterior detailing, precise engineering and an array of practical interior accessories. That was after, he says, he combed through reference books, furniture stores and antique markets for "unique and elegant ideas that

would vitalize common modular cabinet units." His brainchild: the traditionally styled, theme-based

Wm Ohs designs, among them French Country, English Manor and Tuscany Style.

Each collection included furniture pieces, "design engineered," says Ohs, "to marry harmoniously with the rest of the kitchen." The French Country Collection's Curved-Top Kitchen Hutch was among the most popular. Conceived originally as a showcase for silver, china and glassware, the hutch assemblies now come in virtually limitless configurations and in all Wm Ohs styles they house kitchen appliances seamlessly, particularly refrigeration.

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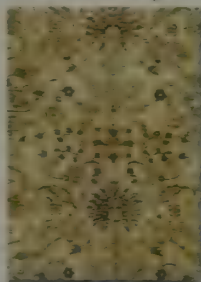
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This Coopersburg, Pennsylvania-based leader in lighting controls and shading systems continues to innovate—and to enhance the everyday ambience of such places as the Oval Office, Buckingham Palace, St. Patrick's Cathedral, the Mayo Clinic, the Statue of Liberty and elsewhere. In 2007, Lutron plans to introduce a 20th anniversary version of the GRAFIK Eye with subtle but substantial improvements. Simpler to use and easier to program than its predecessors, the generation-next upgrade is designed for maximum comfort. That version also engineers additional integration, controlling lights, shades and more from one stylish device. That's a bright idea, growing brighter with time and technology.



preset lighting control system, it not only expanded the options for changing light levels, but rid the wall of cluttering switches.

Today, whether controlled from the wall or with an infrared wireless remote, the GRAFIK Eye works on all scales from a single room to an entire building, and with light sources

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## SOUTHERN CALIFORNIA

Wallace Neff

By the time of the Straus House's 1969 debut, Wallace Neff had been expanding the Mediterranean Revival idiom with virtuosity for nearly five decades. Known for its distinctive front elevation, the

Santa Barbara home is a five-bedroom, five-bath H plan on a 1.5-acre lot. The kitchen has been remodeled, but otherwise, all Neff's signature rustic features are there. \$8.25 million. Call 805-895-5881.

## FRANCE

Marcel Lods

Prefab pioneer Marcel Lods, one of French designer Jean Prouvé's early collaborators, designed a steel-and-aluminum model for himself. While its form suggests the 1940s, the three-bedroom, two-bath house on four tranquil Sérigny acres dates only to 1974. Included is a separate guesthouse. \$742,000. Call 33-1-39-16-10-10.



continued on page 213

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The architect of Big Sur, California's Post Ranch Inn creates sublimely rustic modern expressions that submit themselves wholeheartedly to that area's breathtaking raw beauty. Using little more than glass, weathered redwood, rusted steel and concrete, Mickey Muennig crafted the two-bedroom, two-bath (with separate guest suite) Johnston House in 1995, on a five-acre perch on Pfeiffer Ridge. The luxurious interiors (oculi in the visually dramatic stairwell, left, highlight a descending procession of slate treads) interact with an 18-meter lap pool and the 140-acre preserve between the house and the Pacific. \$4.5 million. Call 831-622-7227.





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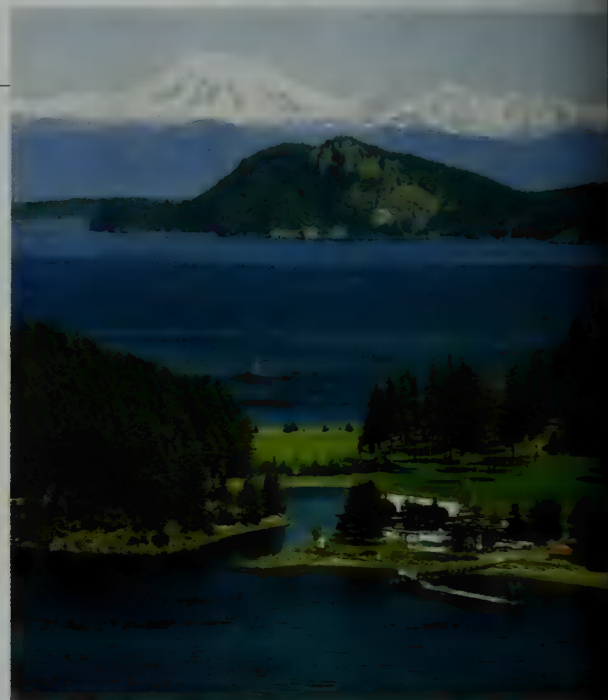
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### WASHINGTON

Neil Wright



On 30 Puget Sound-facing acres of Blakely Island is a four-unit family compound built in 1978 according to a design by the late Sun Valley, Idaho, architect Neil Wright. The architecture is Contemporary Style—the 1960s and '70s look

characterized by a low-pitched roof with a gable-end glass wall and exposed purlins. There is a living/dining house (above left), a master residence, a guesthouse and the remote island's grandest two-slip boathouse. \$25 million. Call 949-290-8814.

### MASSACHUSETTS Royal Barry Wills



Beating Frank Lloyd Wright in a 1938 *Life* magazine housing competition propelled Royal Barry Wills into the national spotlight, where he would remain for decades to come. Long after his passing in 1962, his firm continues to

receive commissions for Colonial Revival houses. In 1968, on two acres in Weston, the Wills touch appeared in an all-white clapboard-sided classic—what is now a six-bedroom, five-bath sprawling estate. \$1.699 million. Call 781-694-4073.

*continued on page 2*

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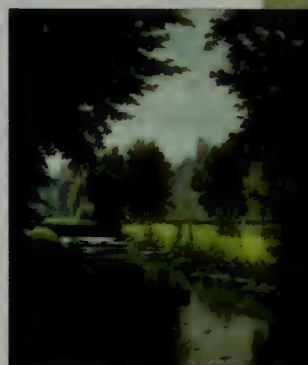




**Francois Lafon, b. 1846**  
Enchanted Communion, 21 1/4 x 31 7/8  
o/c, s, l.l.



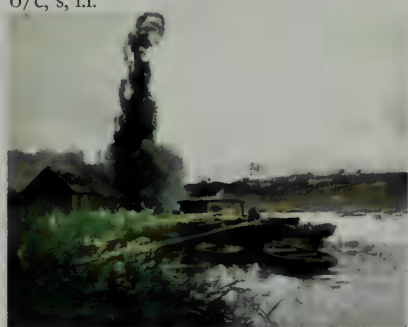
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BRETON, Jules, 1827-1905 "Harvesting the Oil Poppies, 1896," Oil on canvas. Signed and dated lower right, 17 1/4 x 27"

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|                   |                              |                                        |          | Number of<br>cooling circuits | Style           |
|                   |                              |                                        |          |                               |                 |
| Built-In          |                              |                                        |          |                               |                 |
| BFI 1051 Premium  | BioFresh/Freezer Combination | 24" 79-15/16"/24"/25-3/16"             | •        | 2                             | custom finish   |
| RI 1400 Premium   | Full size refrigerator       | 24" 79-15/16"/24"/25-3/16"             |          | 1                             | custom finish   |
| CI 1601 Premium   | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24-1/2"                |          | 2                             | custom finish   |
| CI 1650 Premium   | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24-1/2"                | •        | 2                             | custom finish   |
| CI 1651 Premium   | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24-1/2"                | •        | 2                             | custom finish   |
| SBS 2410 Premium  | Side-by-Side                 | 48" 79-15/16"/48"/25-3/16"             | •        | 3                             | custom finish   |
| SBS 3210 Premium  | Side-by-Side                 | 60" 84-1/4"/60"/24-1/2"                | •        | 4                             | custom finish   |
| BF 1051 Premium   | BioFresh/Freezer Combination | 24" 79-15/16"/24"/24-3/4"              | •        | 2                             | stainless steel |
| R 1400 Premium    | Full size refrigerator       | 24" 79-15/16"/24"/24-3/4"              |          | 1                             | stainless steel |
| C 1601 Premium    | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24"                    |          | 2                             | stainless steel |
| C 1650 Premium    | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24"                    | •        | 2                             | stainless steel |
| C 1651 Premium    | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24"                    | •        | 2                             | stainless steel |
| SBS 240 Premium   | Side-by-Side                 | 30" 80"/48"/25-1/4"                    | •        | 3                             | stainless steel |
| SBS 245 Premium*  | Side-by-Side                 | 48" 80"/48"/25-1/4"                    | •        | 4                             | stainless steel |
| SBS 2415 Premium* | Side-by-Side                 | 48" 80"/48"/25-1/4"                    | •        | 4                             | custom finish   |
| SBS 320 Premium   | Side-by-Side                 | 60" 84-1/4"/60"/24"                    | •        | 4                             | stainless steel |
| Freestanding      |                              |                                        |          |                               |                 |
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| CS 1350 Premium   | Fridge/Freezer Combination   | 24" 78"/23-1/2"/24-3/4"                | •        | 2                             | stainless steel |
| CS 1601 Premium   | Fridge/Freezer Combination   | 30" 81-1/2"/29-13/32"/25"              |          | 2                             | stainless steel |
| CS 1650 Premium   | Fridge/Freezer Combination   | 30" 81-1/2"/29-13/32"/25"              | •        | 2                             | stainless steel |
| SBS 2650 Premium  | Side-by-Side                 | 48" 78"/47-1/2"/24-3/4"                | •        | 4                             | stainless steel |
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continued on page 222



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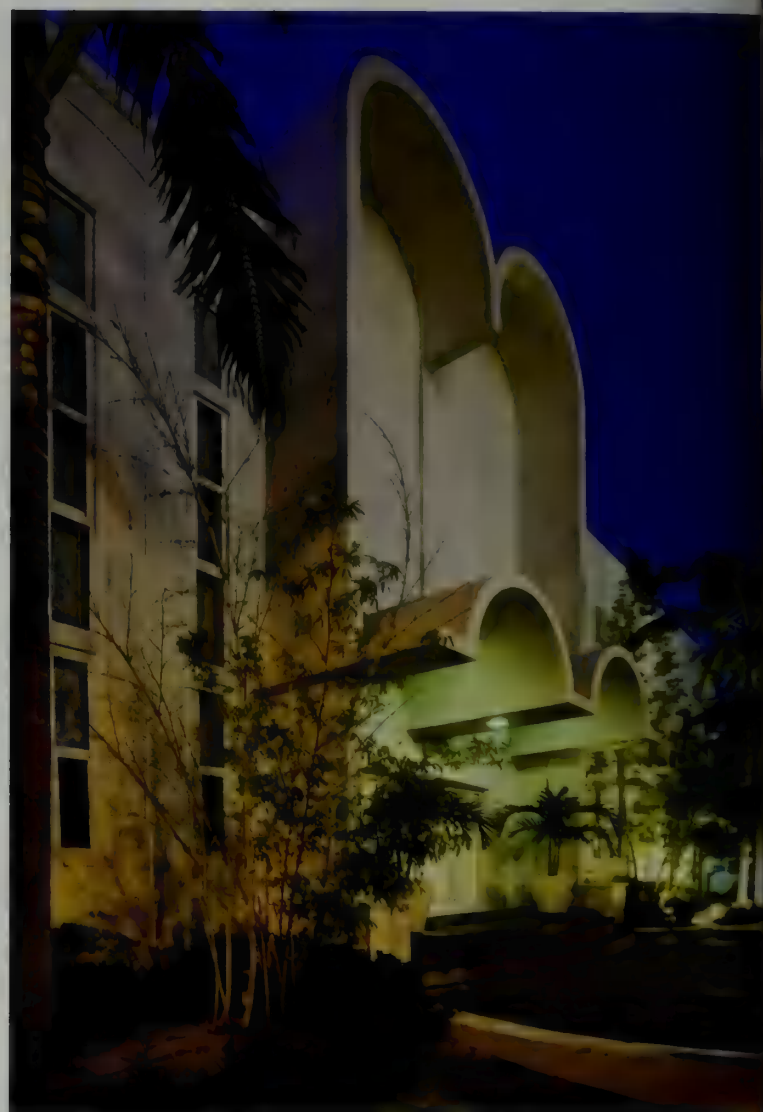


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*continued on page 22*

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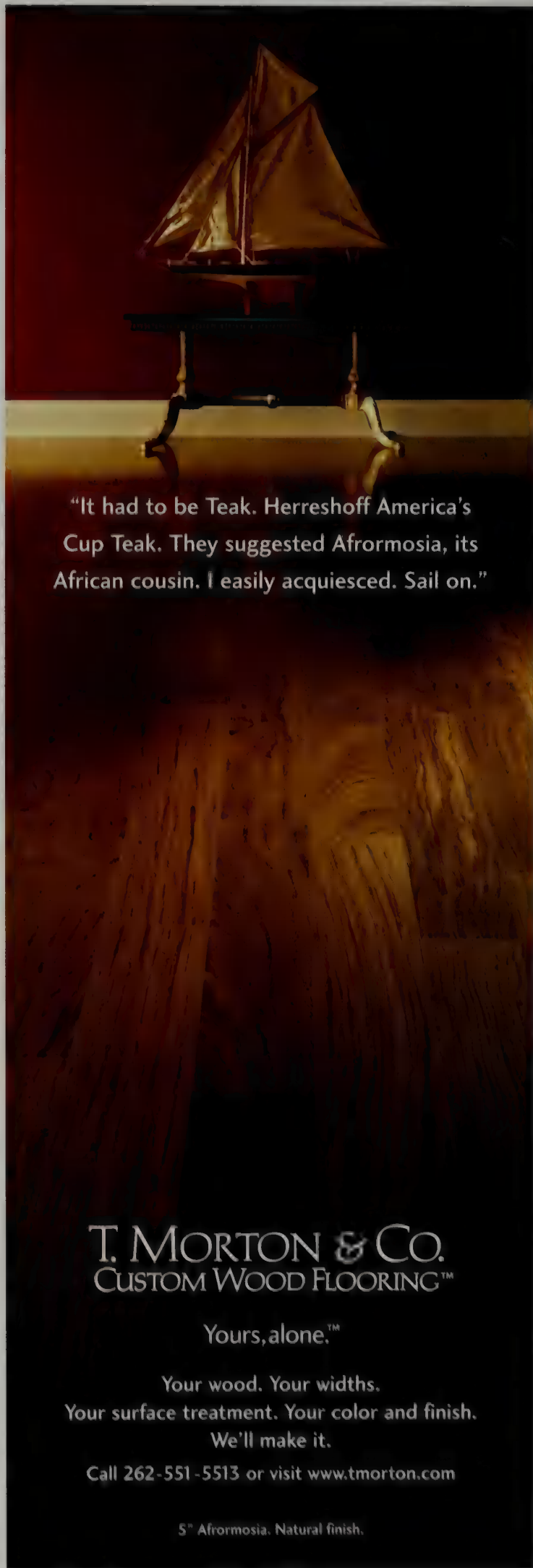
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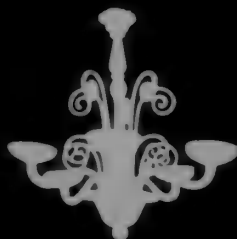
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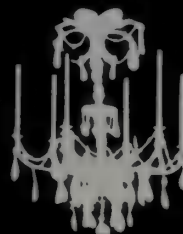
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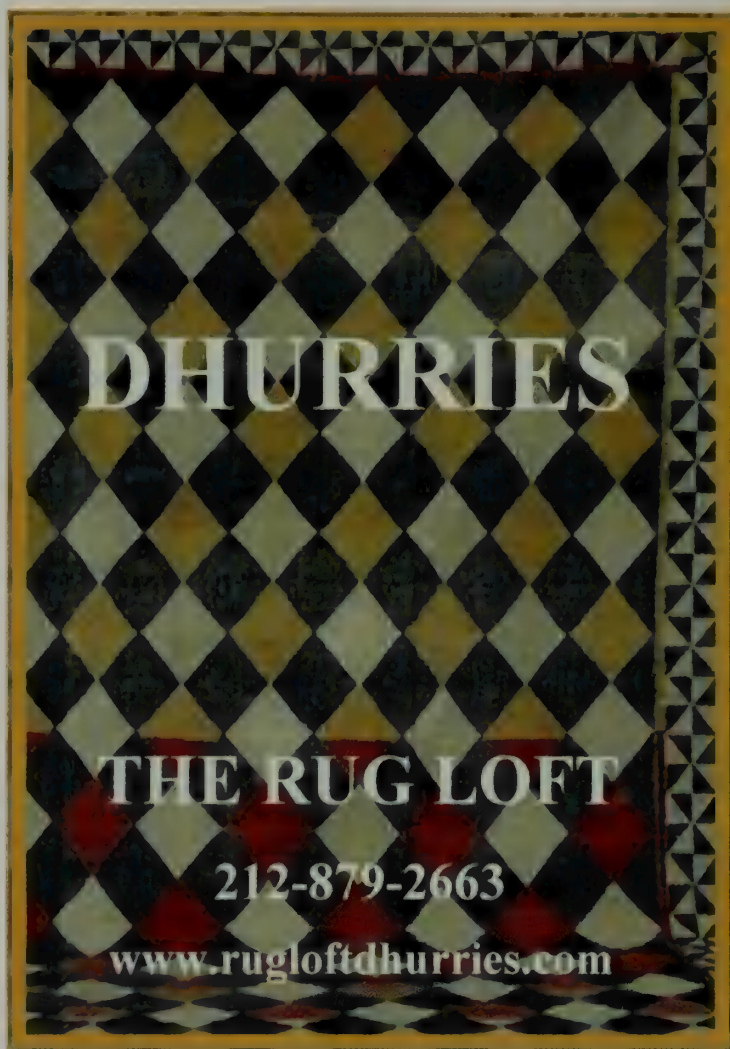


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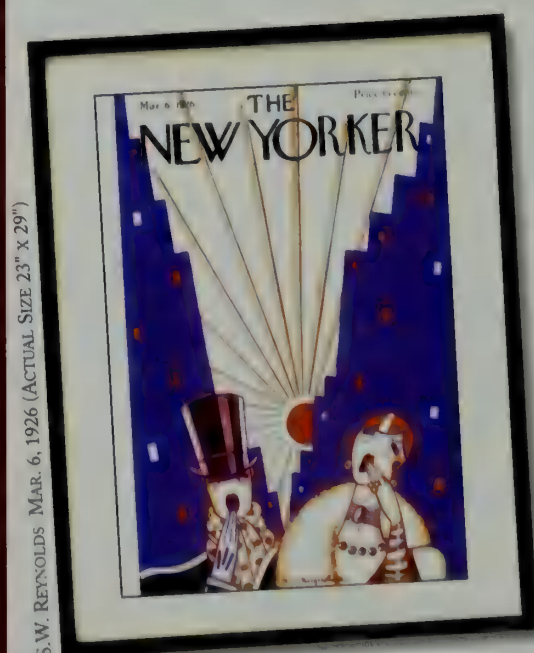
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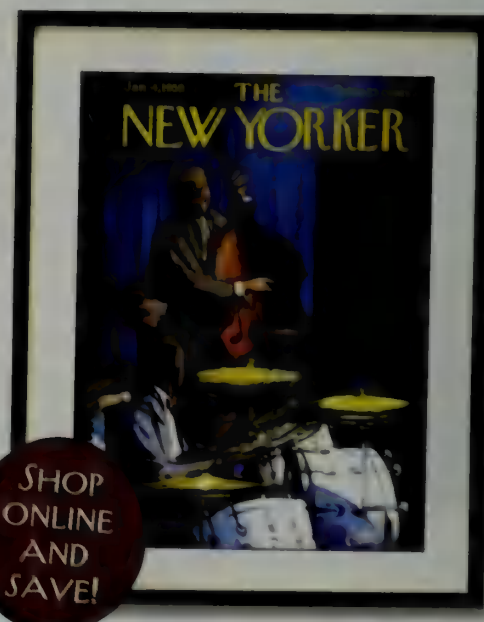


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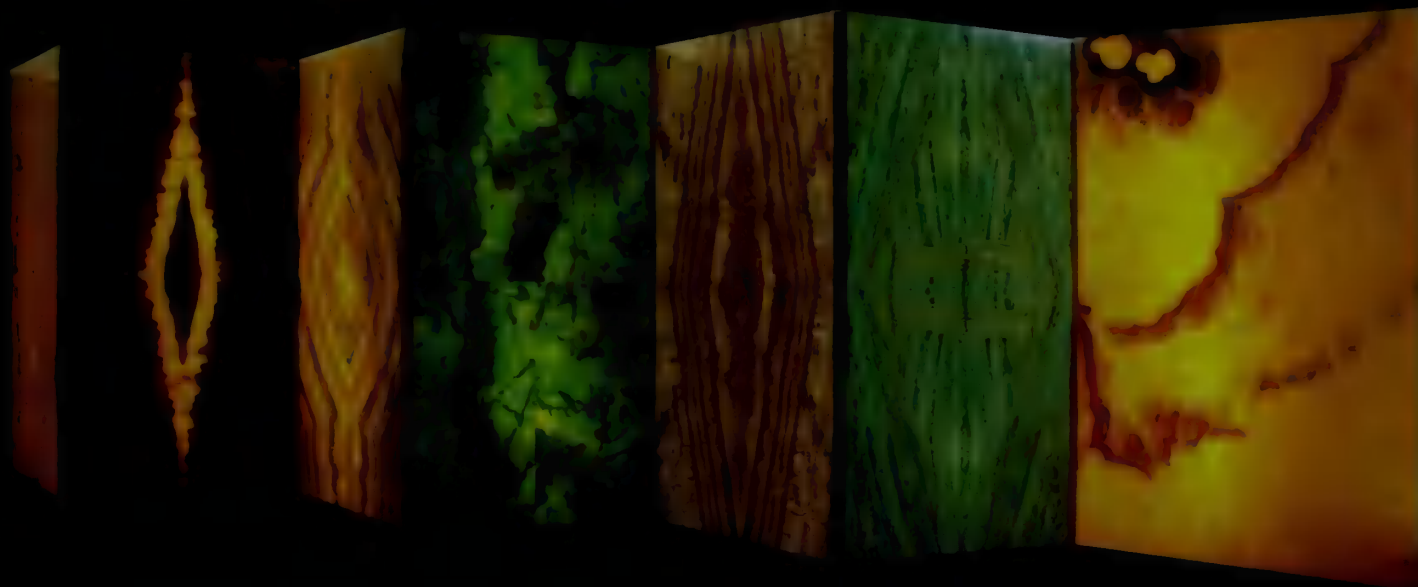
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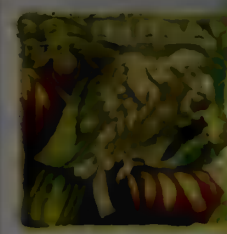
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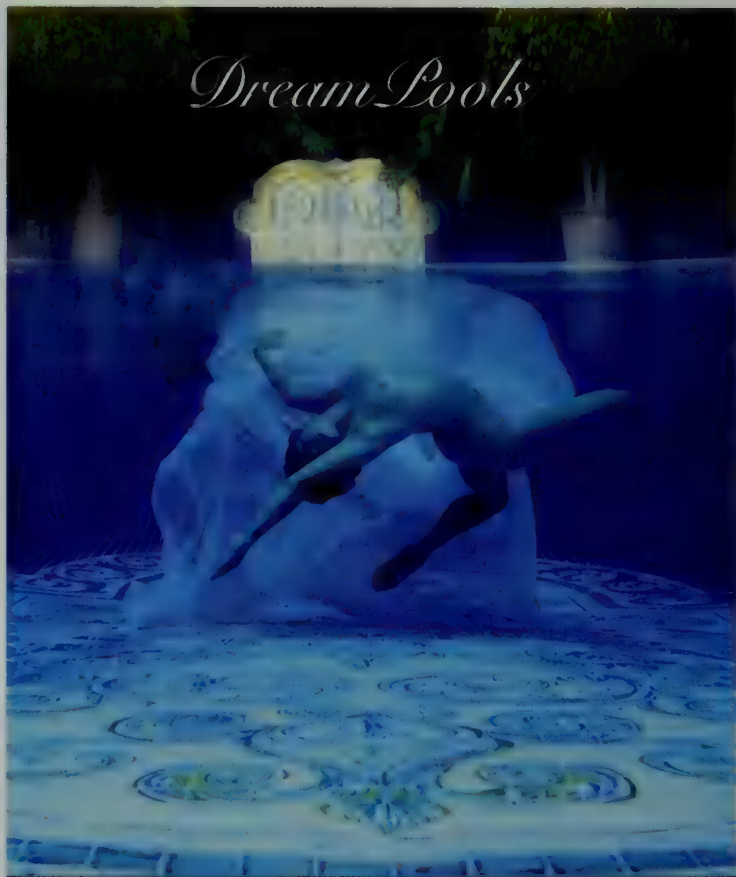
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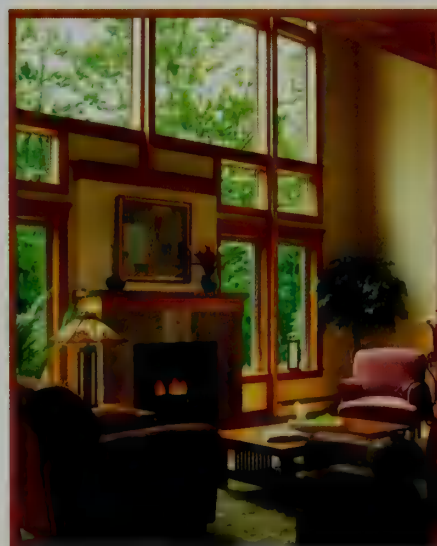


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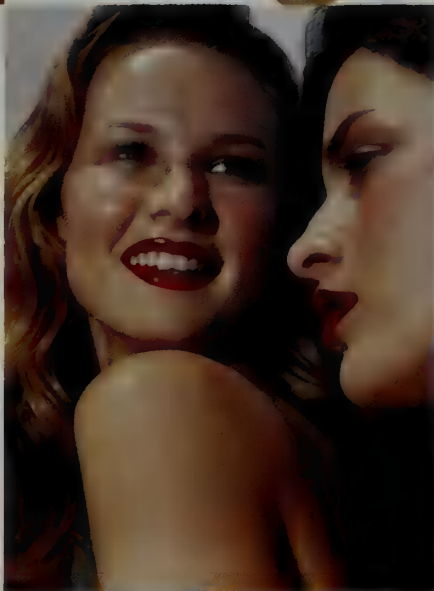
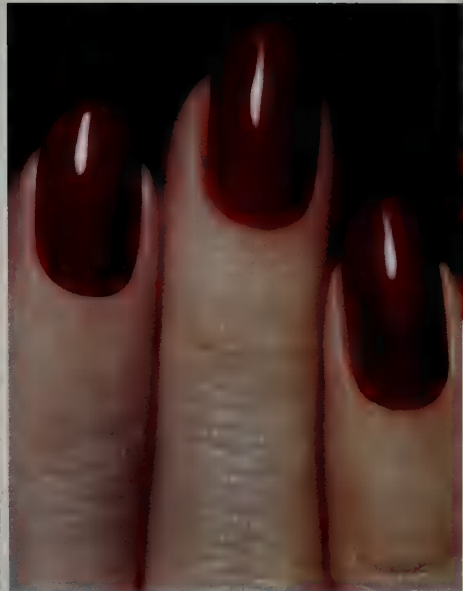
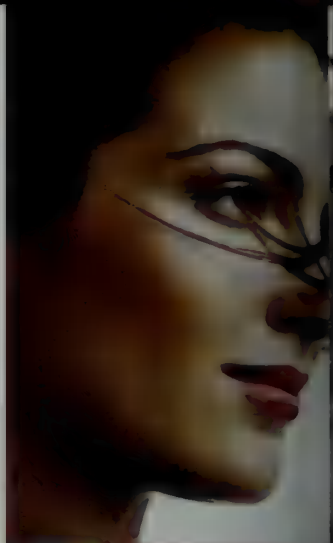
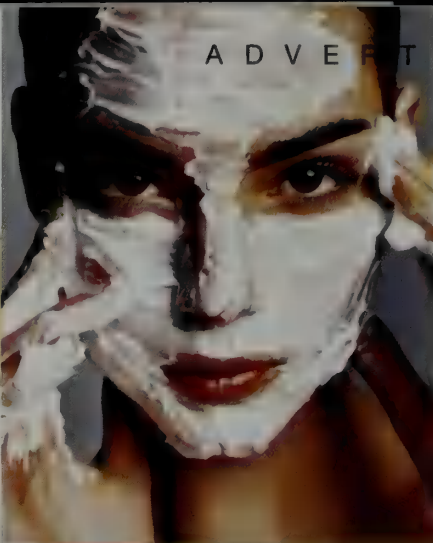


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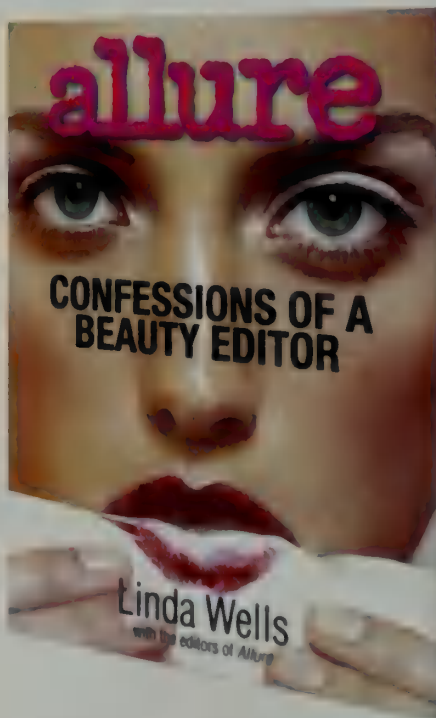
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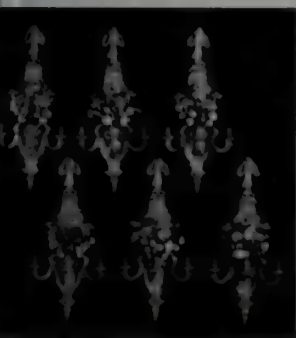
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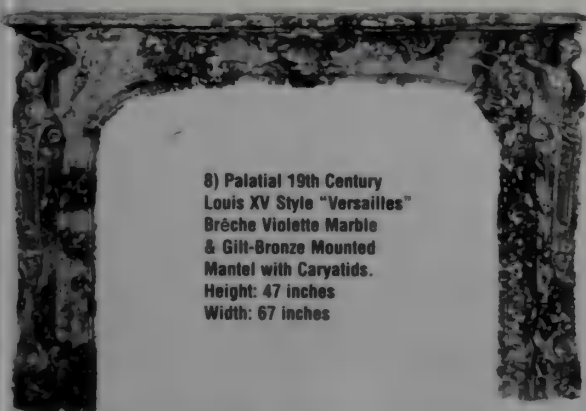
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In Austin various reservoirs of the Colorado River, tamed by a massive dam, make up a system of scenic and well-used lakes that help land the city perennially on magazine lists touting the “Best Places to Live.” On the shores of one such lake, a couple’s house “celebrates life on the water,” in the words of architect Ted Flato, of the San Antonio-based firm Lake/Flato. Water, in this case, isn’t simply something to enjoy from a picture window: It’s an integral part of the architectural plan.

Architecture by Lake/Flato  
Interior Design by Stonefox  
Text by Jeff Turrentine  
Photography by Robert Reck





On a scenic reservoir of the Colorado River in Austin, Texas, Ted Flato, of the architectural firm Lake/Flato, designed a 6,000-square-foot modern village—three guest houses and a main house—for his clients that appears to float on water. “I wanted to evoke a fishing camp’s casual feeling,” says Flato.









Working closely with project architect [unclear] Aylor, Flato imagined the residence as a modern fishing camp, a compound of structures that would visually break up the property and create the impression of a miniature village rather than a single house. Materials—limestone, cypress and copper sheeting—unify the components, but their relationship to the surrounding water is what truly ties them together. To reach the main house, one must first enter the property through a long stone wall that connects two of the three guesthouses; immediately upon doing so, one experiences what Flato calls “the organizing element” of the property: a 30-foot-wide canal that runs from near the entrance, past the guesthouses and the main house and on to the lake. The boardwalk of *ipe* wood that cantilevers out over the canal has no railing, which encourages a leisurely pace and forces the eye to take in each element of the design.

“We needed to be able to draw people down the site, to the spot where it made the most sense to build” the main house, says Flato. The canal and boardwalk, though they made the already narrow



ABOVE: The arrangement of buildings, linked by a boardwalk, lends a village feel to the property. Flato used cypress siding, *ipe* decking and copper rooftops to create a rustic but modern look. The boardwalk runs from the lake to the main house and continues toward the guesthouses and entrance at the end of the site. BELOW: The site plan.



plot even narrower, did the trick. The boardwalk, he says, “is really the house’s entrance hall. After walking through the wall, you enter this transitional landscape.” Because there’s so much to see, “you feel like you’re on a much larger parcel of land.” Along the canal, the architects created a miniature lagoon that breaks off and abuts the house to create the impression of a building afloat. Toward the end of the boardwalk one reaches the boathouse, a large screened living space that combines the best of what’s outdoors—breezes and

natural vistas—with what’s indoors, namely shade and bug-free relaxation. “If people approach the house via the water, then the boathouse becomes the main entrance,” says Flato. Thus, the space needed to make a strong impression, since for any visitors arriving by boat, it would be the first. Flato and Aylor made sure that it had a soaring volume (the structure is easily visible when the canal is approached from the river); added architectural drama comes from the bold interplay between the trusses and the sharply angled roofline.

A doorway in the boathouse leads to the living area, divided into two seating areas: one with the copper-clad fireplace as its focus, the other a more informal library featuring classic midcentury furnishings, such as a Vladimir Kagan floating curved sofa, a pair of George Nakashima Slab tables and a Rocking stool by Isamu Noguchi. The adjacent master suite completes this axis, which mirrors the shoreline and runs perpendicular to the canal axis containing the kitchen, dining room and a pair of guest rooms. The clients, avid art collectors, regularly rotate the pieces in their collection, but some favorites stay put: aerial photographs of parking lots by Ed Ruscha (in the master bath); a series of wax sculptures by Maya

OPPOSITE: The screened boathouse serves as an “outdoor” living space. The New York-based design firm Stonefox worked with the couple, who collect modern and Minimalist art, to integrate their pieces into the house. A stainless-steel-and-spun-aluminum ceiling fixture, by David Weeks, mobilizes with the wind off the lake.





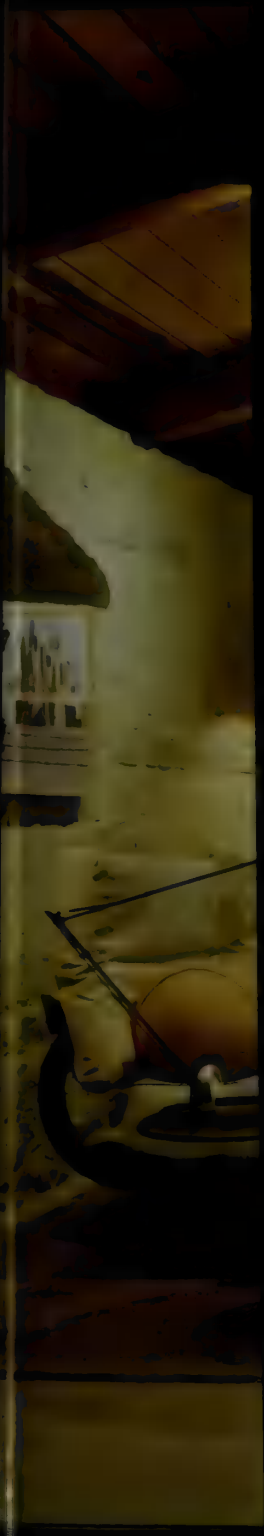
Lin depicting the phases of the moon (in a hallway); and the living area's mysterious Andy Goldsworthy rock installation, built right into the wall. Stonefox, a New York-based design firm, handled the interiors, blending pieces by iconic figures like Kagan and Noguchi with custom pieces by progressively minded newcomers, such as designer David Weeks, whose massive stainless-steel-and-spun-aluminum light fixture in the boathouse playfully evokes a spidery Calder mobile.

"This was a great opportunity to build a house that interacts with water," says Flato. Practically every window on the property has a view of the lake, the canal or the lagoon. The sight of all that water has a cooling, calming effect; it drives away daily woe and nurtures contemplation. Small wonder, then, that the art-loving owners keep the guesthouses open at all times for special guests: visiting artists in need of a brief vacation with their muses. □



TOP: In one part of the living area, midcentury furnishings include a Finn Juhl Chieftain chair, right, an Isamu Noguchi Rocking stool and a pair of George Nakashima Slab Coffee tables. The rare and early Warren McArthur side chair, at the desk, has horsehair from Old World Weavers. Bergamo sofa fabric. Rug from Odegard.

ABOVE: *Untitled* by Richard Serra hangs at left in the dining room, which looks out to a steel arbor. A Karl Springer table in lacquered parchment is surrounded by leather Cab chairs. OPPOSITE: The master bedroom, which shares the limestone wall with the adjacent lap pool, "feels like a sleeping porch in the garden," notes Flato.







Water, in this case, isn't simply  
something to enjoy from a  
picture window: It's an integral  
part of the architectural plan.



LEFT: Beyond the glass wall of the master bath is a private Japanese garden courtyard. Rich *ipe* flooring gives the serene space a warm tone, as does the custom, amber-hued, egg-shaped resin tub that glows from fiber-optic lighting beneath. A series of photographs by Ed Ruscha is on the wall.



ABOVE: The lap pool extends from the master suite to the lakeside cabana. Silicone planters add a sculptural touch to the landscaping along the limestone walkway. BELOW: A slate sculpture by Richard Long offers a focal point on the expanse of grass that fills the outdoor peninsula between the living area porch and the lake.





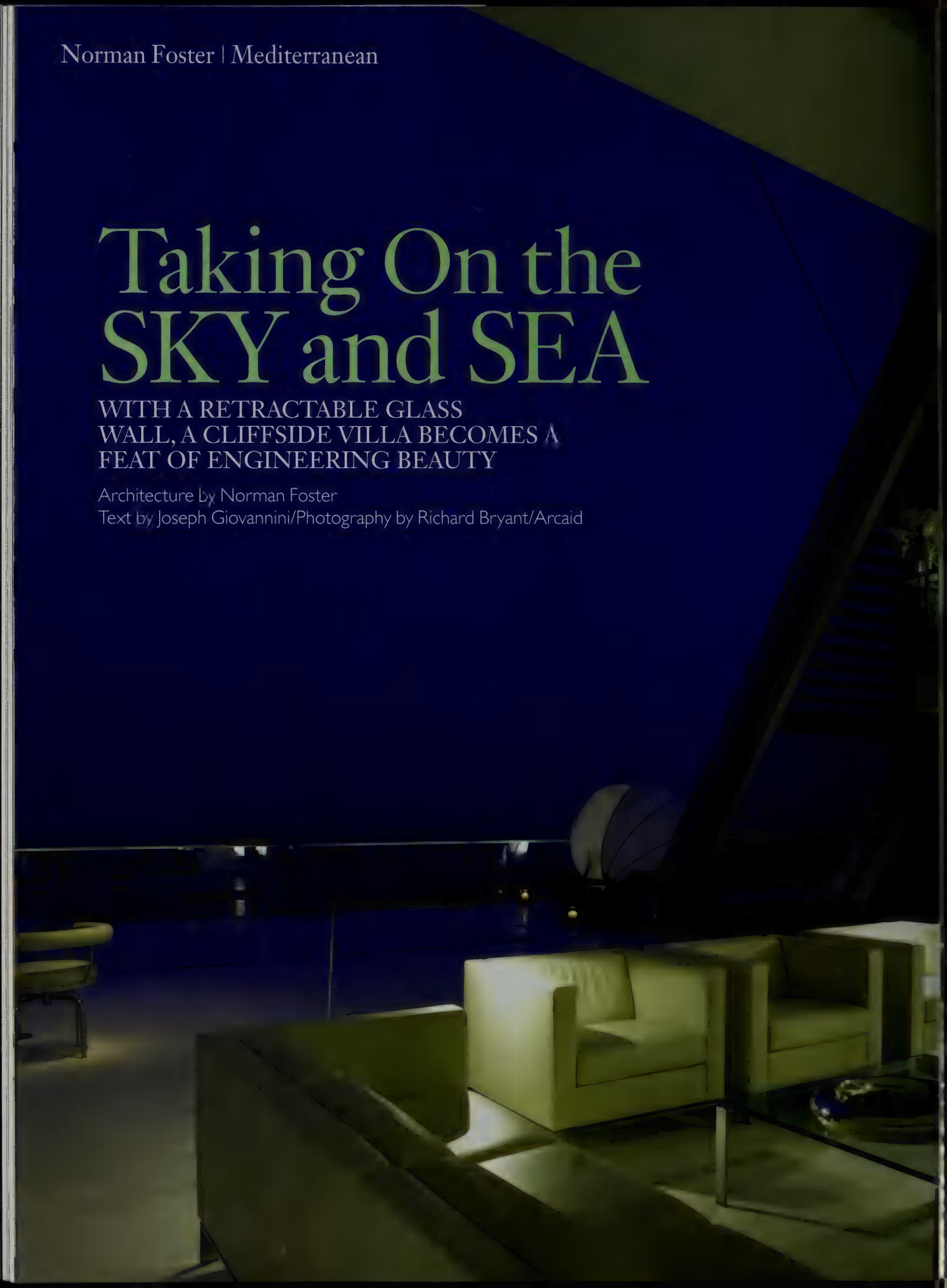
Norman Foster | Mediterranean

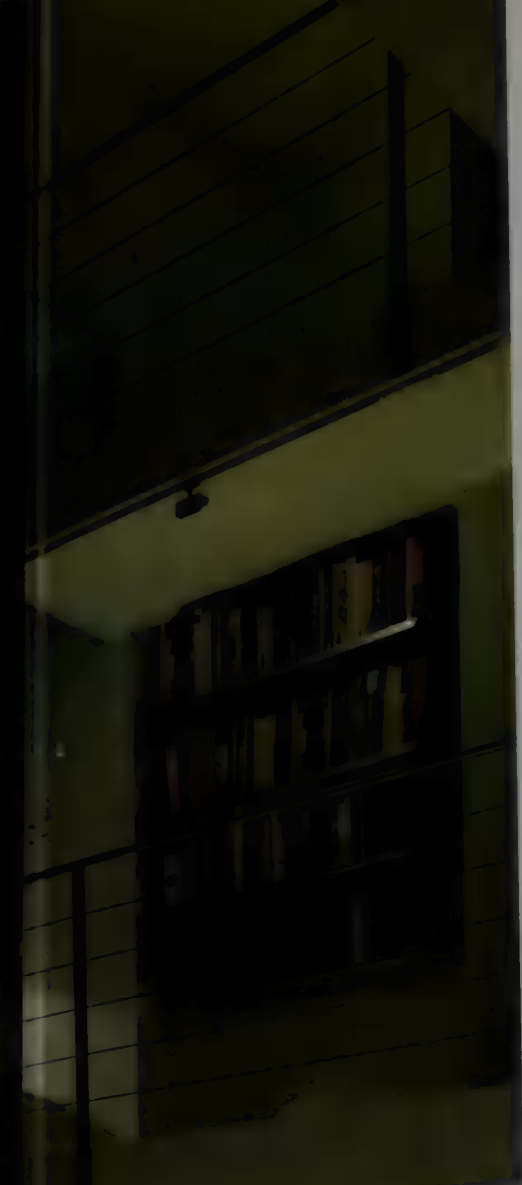
# Taking On the SKY and SEA

WITH A RETRACTABLE GLASS  
WALL, A CLIFFSIDE VILLA BECOMES A  
FEAT OF ENGINEERING BEAUTY

Architecture by Norman Foster

Text by Joseph Giovannini/Photography by Richard Bryant/Arcaid





**ABOVE:** Working within the constraints of an existing towerlike structure situated on a steep site overlooking the Mediterranean, architect Norman Foster created a seven-level, 6,500-square-foot modernist villa. **LEFT:** In the living area, an 18-ton angled retractable glass wall and sun louvers “allow the inside and the outside to dissolve into one,” he says. **BELOW:** The street-level access opens to the pool terrace on the roof of the house. A glass staircase, at left, leads to the studio entrance below.

**A**rguably, Norman Foster saved the residents of a white villa overlooking the Mediterranean the cost of a large yacht. When the 30-foot-tall, 18-ton glass façade glides to the side and opens the five-story living area to the oceanside terrace, you have the distinct feeling you’re at the prow of a vessel heading out to sea. With the sun warming your skin, you ride the waves, but in the comfort of a living space splashed with a four-story Richard Long installation on the back wall. Foster may be famous for building the biggest airport in the world (in Beijing) and designing the tallest skyscrapers, but very occasionally he designs a single-family house that shows how his big, industrial, intricately engineered ar-







**ABOVE:** On one of the original tower walls, a staircase with stone treads, stainless-steel railings and steel cables zigzags from the studio entrance down. Transparent glass balustrades "relate to the vistas: They're parallel to the coast," Foster says. **RIGHT:** "The principal areas encompass five levels, with related living, dining and library spaces." A glass elevator connects these levels to the bedrooms below and to the roof and pool terrace. On the rear wall, in the dining area, is an installation by Richard Long.







ABOVE: "The dining level is elevated above the living level and main terrace for clear, uninterrupted views out to sea," notes Foster. Outdoor furniture by Dedon. BELOW: At the studio entrance is a reception space with a prototype table designed by the architect that explores residential diversity: The cube at the far end stores a compact office, complete with a fax, a printer and a computer. Beyond the terrace, interlocking cables are used to position canvas sunshades.

chitecture treats the individual in kinder, gentler, greener ways.

There is a tradition of white modernist villas in the Mediterranean world, and Foster's design is the latest entry in this important but underdocumented sidebar of modernism. For starters, Le Corbusier drew inspiration from the cubic structure of its villages. Starting in the 1920s, a whole generation of white villas, from the south of France to the shores of Italy, Greece and the Levant, merged the sybaritic rites of seaside vacations with the modernist agenda of healthy lifestyles nurtured among simple, abstract forms.

So when Foster imported his kit of high-tech parts to the commission, he was updating a distinguished tradition with the next evolutionary step. But there was an even more demanding and immediate context. In this part of the Mediterranean, every square inch is spoken for, and the property was not only occupied by a towerlike house but also restricted by regulations against its removal. "I couldn't build here, but I couldn't demolish either," says the architect. "In the end, what I did was transform."

Given a site with the constraints of an existing building and a very steep slope, Foster played the design to the site's one great feature, the commanding south-facing



"The house appears to hang suspended in space, hovering," Foster says. "From the living level or the dining level, it has been described as a cross between the deck of a ship and a helicopter." With the glass wall closed, he adds, "it's an exotic winter garden." BELOW: Silver anodized-aluminum storage units in the dining area display a collection of traditional hammered pewterware.





ing sea view. Wanting to create a promenade linking the street entrance to the shore seven stories down, he conceived the house as a stepladder between bodies of water, leading from a pool on the roof to the waves lapping the rocks below. Within the side walls of the existing structure, he backed the house up against the hillside so that each room faces seaward: The house seems all prow and no stern. The walls blinker the house to adjacent properties.

Unlike so many of his buildings, which cut strong figures, this house doesn't stand

free but almost coats the hillside. Its only façade is visible from the water, where the stories terrace back beneath two springing steel arches, with brightwork in between that will eventually host shading vines. The architect has not created a handsome object so much as an environment that uses technology to cultivate nature.

Foster announces his nautical and environmental themes at the street, where he rigs canvas sails across the roof and pool bordered by pines: The plane of water doubles as a heat sink, establishing a microclimate that moderates temperatures

in the house below. The stretched fabric serve as sunshades that frame the view, as the rigging supports the canvas, connoting lightness and movement and suggesting sailing metaphor.

The gangplank onto this moored vessel is a staircase with glass treads that step down to a bridge at the studio entrance one level below the street. Just inside the glass door, an oblong table offers the first hint of a house that transforms itself physically with moving parts: A white cube under the table reveals a mini-office equipped with a computer, a fax and



printer. It slides to the side, out of sight, when nudged.

A glass elevator offers the shortest path between the entrance bridge and the living areas below, but stairs scissoring through the voluminous space alternate views of the water and of Long's gloriously splattered wall installation. The first level, just off the kitchen and the service wing, acts as the dining area, furnished with a glass-and-stainless-steel table designed by Foster. Another flight of stairs leads to the main floor of the house, with the retractable facade that, in the off season, creates a winter

garden. In the summer, the interior melds with the terrace, transforming into a space scaled to the vista outside. Here, nature becomes the spectacle, and luminosity the dominant effect. Four bedrooms are located one floor down, on the garden level.

With generous expanses of glass, stainless-steel appointments and an intricate electronic system, the architecture is cool, calm and precise. But with its impressive scale, and the sheer bravura of a moving facade, the house transcends its engineering to become a heroic space fit for a modern Ulysses. Banks of louvers, independent of

the glass wall, glide open to regulate sun exposure, shade, view and breeze. Foster does not deploy machinery for the sake of the machine but to play a supporting role in conjuring sun-kissed moments. Predicated on notions of change and interactivity, the house uses high-tech gadgetry to deliver the low-tech joys of the seaside.

Sailing aficionados admire a yacht when she is yare—fast, right and quick to the helm. Foster has trimmed his design so that this modernist house on the Mediterranean is everything it should be—light, bright, taut and ready to sail. She is yare. □



Dynamic steel arches that swoop over the pool terrace and down the hillside are gridded with the network of cables that "support sails for shade and privacy as well as encourage the growth of greenery," Foster explains. "The materials, colors and detailing evoke a nautical feel." Eventually, the house will be partially covered by vines, blending the structure into its rugged surroundings. Furniture, Richard Schultz.



Marco Aldaco | Mexico

# Flight of Fancy

AN ORGANIC VACATION HOUSE CONNECTS  
NEW AND OLD IN A LOFTY PERCH ABOVE COSTA CAREYES

Architecture and Interior and Landscape Design by Marco Aldaco

Text by Peter Haldeman/Photography by David O. Marlow



A 61-meter-long swimming pool winds past the guest bungalows at Casa Triton, the retreat architect Marco Aldaco and associate architect Humberto Muro built next to the owners' original house in Costa Careyes, Mexico. "We considered the land, the view and the spirit of the place," says Aldaco.











Thirty-four years ago the Mexican-born socialite Gloria Guinness and her husband, Loel, commissioned Marco Aldaco, a young architect from Guadalajara, to build a vacation home in the hills above Acapulco. Inspired by sources as disparate as Luis Barragán's sculptural forms and Acapulco's thatch-roofed beach huts, Aldaco designed a now legendary villa whose curved stucco walls, open-air living areas and *palapa*, or palm-frond, roofs managed to meld the indigenous and the innovative. The Guinness

house influenced the construction of Casa Mi Ojo—the brilliant blue retreat that Aldaco created two years later for Gian Franco Brignone, the Italian entrepreneur who developed Costa Careyes—and Casa Mi Ojo, in turn, set the design standard for Careyes.

Among the many fans of the Guinness house and Casa Mi Ojo were a Swiss businessman and his wife. In 1976 the couple hired Aldaco to build a three-bedroom *palapa*-style residence on a hillside perch 120 feet above Costa Careyes. Delighted with Casa Maoritze and eager to preserve its

views, they recently acquired six acres adjoining the property. They considered building an addition to their house on the new land but ultimately decided that a second residence would better suit their needs. And so, about two and a half decades down the road, they reenlisted Aldaco. "We used Marco because we loved the original house and because there had to be a harmony between the two houses," explains the husband. "The general concept is the same—the fluidity of circulation and the connection with nature. Marco has a fantastic way of mix-

ing architecture with nature."

Aldaco, who is also a painter and a sculptor, says that, after he visually connected the two houses, his goal with the second one was nothing less than "to create a paradise. The owners contributed ideas about the comfort and the layout of the house, but my priority was to make a work of art." The clients knew that they wanted a centrally located swimming pool. Aldaco's response? A 61-meter-long turquoise basin that snakes along the contours of the cliff and serves as a spine for a series of bungalows. If the pool is the backbone of Casa



OPPOSITE: The living bungalow "epitomizes the concept of indoor-outdoor living," Aldaco remarks. "The three open sides face two gardens and Playa Teopa." Painted wood columns support the *palapa*, or palm-frond, roof. ABOVE: The dining area, which has a handwoven thatch roof and a wall made of local stone, "was constructed by Mexican artists using traditional methods," he says. Locally made chairs surround the table, which he designed. The owners purchased the pottery jugs in Guadalajara.



The stargazing tower, studded with pebbles, tops the roof of the media room and library structure. Aldaco planted cactuses and bougainvilleas in the garden. "It's a mass of bougainvilleas—more than 1,500 of them," he notes. "Workmen had to be lowered on cables to landscape the side of the hill."







ABOVE: A steep, curving staircase behind the master bungalow leads down to the media room. BELOW: The white stucco walls and polished-concrete floor of the master suite “give it a tranquil feeling. We wanted to keep things simple and light,” says the architect. “There is no glass in the space, only shuttered windows and double doors that are opened during the day.” He conceived the built-in bed and the lamp on the shelf. “It’s an integrated design,” adds the husband. “Everything is built in.”

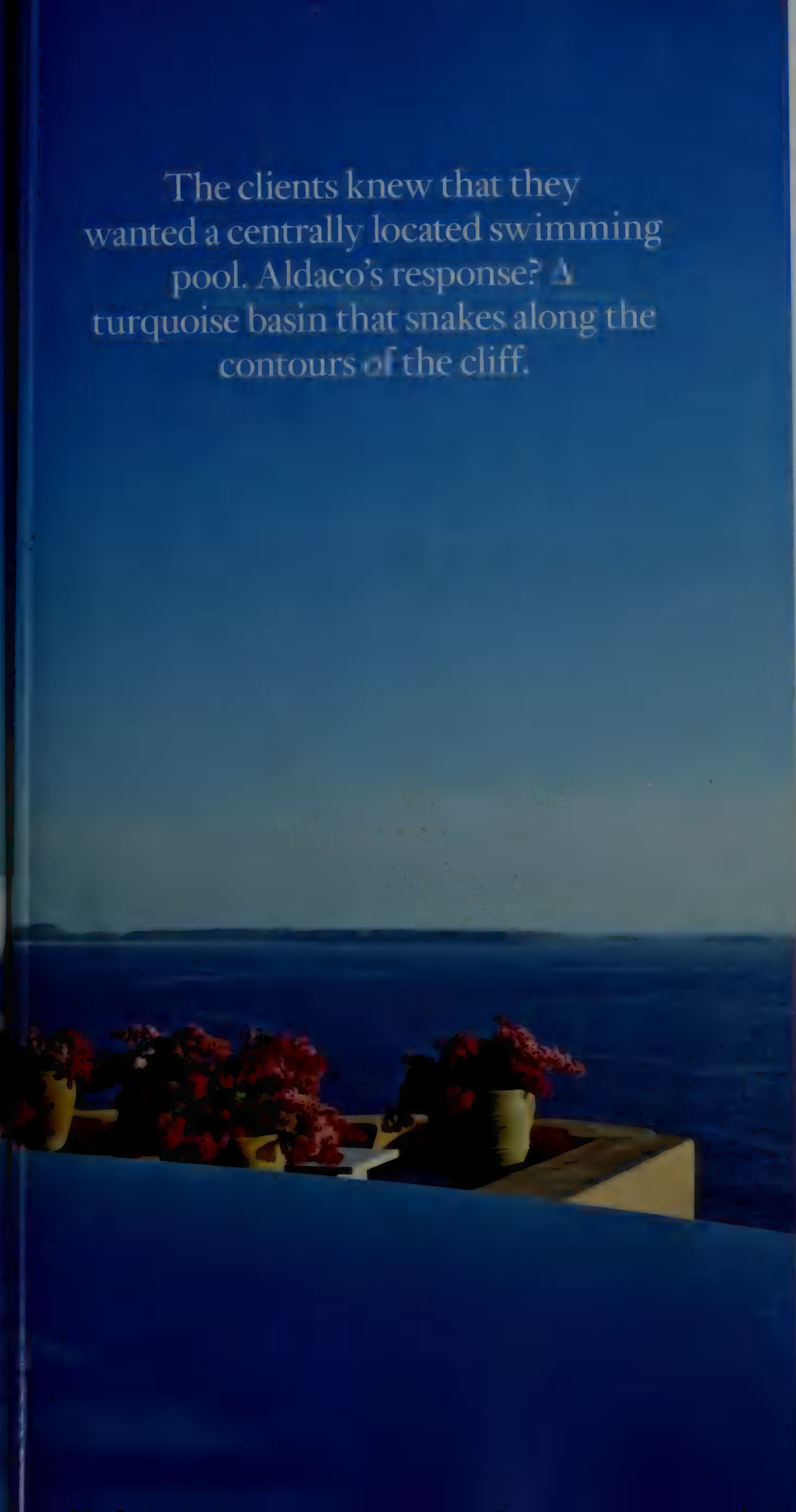
Triton, its heart is the living *palapa*, a lofty space open to the ocean and the gardens and crowned with a 36-foot-high palm-frond roof. The living *palapa* is hemmed by a pool-side dining terrace and flanked by two guest bungalows; the master suite and a media room (with a stargazing tower on top) are set into the hill on the other side of the pool.

The media room and stargazing tower were something of an afterthought on the part of the clients—but Aldaco embraces afterthoughts. “It’s impossible to get a plan out of him,” says the husband in mock frustration over the architect’s improvisational style. “He changes everything as it’s being built. He’ll take a bag of chalk and a stick and design the thing on the ground. It’s fine as long









The clients knew that they wanted a centrally located swimming pool. Aldaco's response? A turquoise basin that snakes along the contours of the cliff.

as it doesn't rain." The payoff to such a hands-on process is truly organic architecture. In every detail, Casa Triton celebrates its spectacular setting—from the terraces and gardens that spill out from all the living areas to the hand-hewn stone paths that crisscross the hillside between cascading mounds of bougainvillea.

The interior spaces, says Aldaco, are all about "simplicity, light and easy maintenance." The natural ventilation and low eaves of the living *palapa* keep it cool inside. Under the fronds of the two bedroom bungalows, a three-inch-thick cement dome provides extra insulation. The windows of all the bungalows are shuttered but glassless in order to take advantage of the breezes. In lieu of much furniture, Aldaco designed built-ins that can stand up to the sometimes harsh coastal elements. The floors are made of polished concrete, and the walls are white stucco, decorated here and there with Aldaco's renderings of local fauna. "He's fantastic with drawings," the husband exclaims. "Give him a couple of tequilas, and off he goes."

Casa Triton was completed in 2003, and the family now spends two months of the year there. Both the new house and the old one quickly fill with family and friends. "People usually arrive with plans to go out but end up staying in," says the husband, who maintains that even during inclement weather the beauty of the place makes it difficult to leave. "Being able to read in the middle of the night by lightning—it's absolutely Wagnerian." □

The sunset terrace on the suite's roof, accessed by a small bridge off the garden path, "has a panoramic view of Careyes bay and the open ocean," Aldaco points out. "It's 120 feet above the water, so birds fly by at eye level." The overscale four-poster daybed is his design.

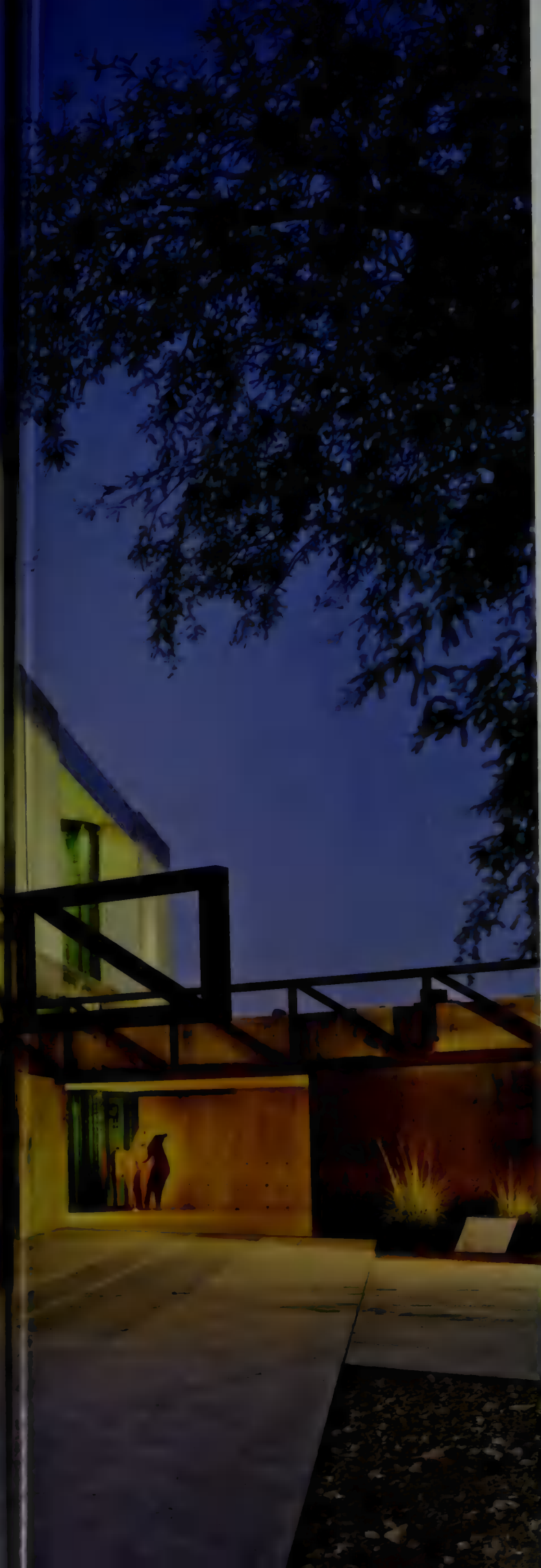


Eddie Jones | Arizona

# ART in RESIDENCE

AN OTHERWORLDLY OUTLOOK  
FOR A DYNAMIC LIVING/GALLERY  
SPACE IN CENTRAL ARIZONA





Architecture by Eddie Jones, AIA/Text by Jeff Turrentine  
Photography by Robert Reck

Eddie Jones had heard about the new couple in town. Every architect in Arizona was talking about them. Word on the street was that this husband and wife, after having spent many years high atop urban skyscrapers, were finally coming down to earth and were looking to build their desert dream house: a place where they could live comfortably amid their sizable and important collection of art and artifacts. Even so, when Jones picked up the phone that day—it was a cold call, right out of the blue, he remembers—it took him a little while to realize that the

woman on the other end of the line was, well, her.

When she told him she and her husband were looking for a 30,000-square-foot residence but would only be needing one bedroom and a one-car garage, Jones knew he was dealing with some serious collectors: the sort of people for whom art doesn't imitate life but for whom art *is* life. He also knew, once he accepted the commission, that this project would be like no other on which he had worked during his three decades as an architect.

The house, which took five years to design, draft and build, was recently completed

**LEFT:** To meet the needs of his clients, art collectors with an extensive collection of both art and artifacts, architect Eddie Jones designed a trilevel, 30,000-square-foot residence in central Arizona. **ABOVE:** The main entrance leads up to a glass living space and down to a subterranean private museum.



On the upper level, which has floor-to-ceiling glass on three sides, the open living room celebrates what the project architects, Matt Salenger and Brian Farling, of Jones Studio, describe as the "minimal lifestyle." The low table and the blown-glass sculpture under it, by Mundy Hepburn, pierce the floor.



and now sits nestled in a scenic valley with expansive views of the Mazatzal Mountains. Were you to climb up a ways and get the bird's-eye view, you would essentially be looking down at a 3-D glass parallelogram in the sand, striking not only for its unique geometry but for

its self-confident eschewal of terra-cotta, stucco or any of the other materials that characterize this region's predominant architectural style. But you would have absolutely no idea that you were looking at a 30,000-square-foot house.

That's because all but about

6,000 of those square feet are found below grade, out of sight and, perhaps more significantly, out of the range of the punishing sun. Beneath all that glass (much of it covered during the day by gauzy, movable scrims) is the clients' gallery, half an acre of priceless artworks and

artifacts ensconced safely underground, protected by four foot-thick rammed-earth wall from the vicissitudes of desert temperature and ultraviolet light. "It was an obvious solution to put the museum underground," says Jones, noting that many pieces in th



"I used glass, terrazzo, stainless steel and other reflective materials that would bring light and views of the skyline, mountains and city deep into the house, to create the sensation of floating in space," explains Jones. **ABOVE:** In the dining room, Philippe Starck chairs join glass tables of various diameters. Gauzy white curtains hang delicately behind the tables, creating an ethereal partition around the stairwell. **BELOW:** The focal point of the upper level is the cylindrical glass elevator and shaft, which, notes the architect, "is the only element not on a parallelogram geometry."



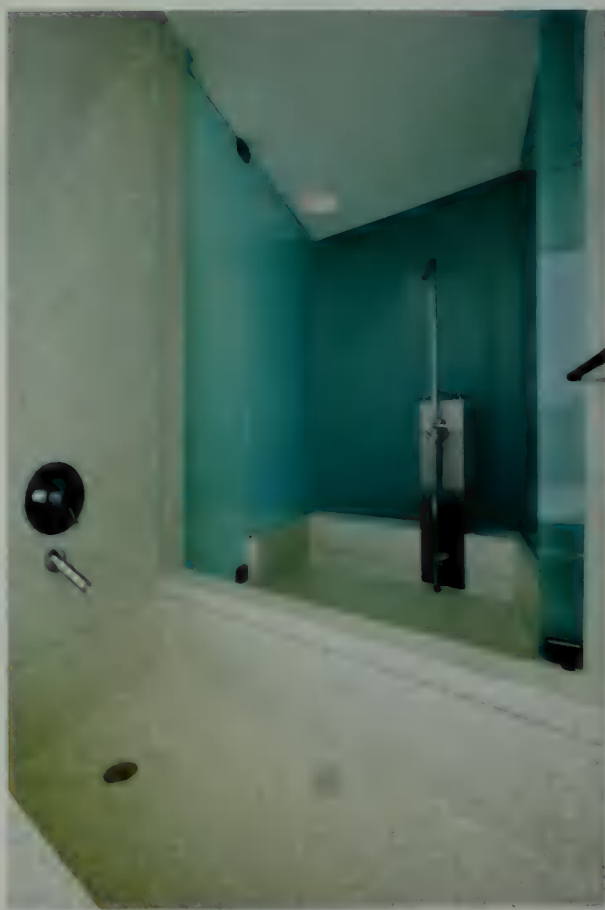
collection had been discovered below grade, where they had rested for hundreds—or even thousands—of years.

One gains admission to this most private of museums via the stairway (or, if you prefer, the elevator) in the entrance hall, where tens of thousands





**ABOVE:** The bedroom looks out to expansive views of the desert. The room “proves the owners’ commitment to a minimalist aesthetic,” says Jones. **BELOW LEFT:** A pair of stainless-steel seats are tucked into the doorway of the closet, where wall-to-wall, white acrylic cabinetry provides ample storage space. **BELOW RIGHT:** In the bath, one steps into the shower, which has translucent glass walls, to access the tub.

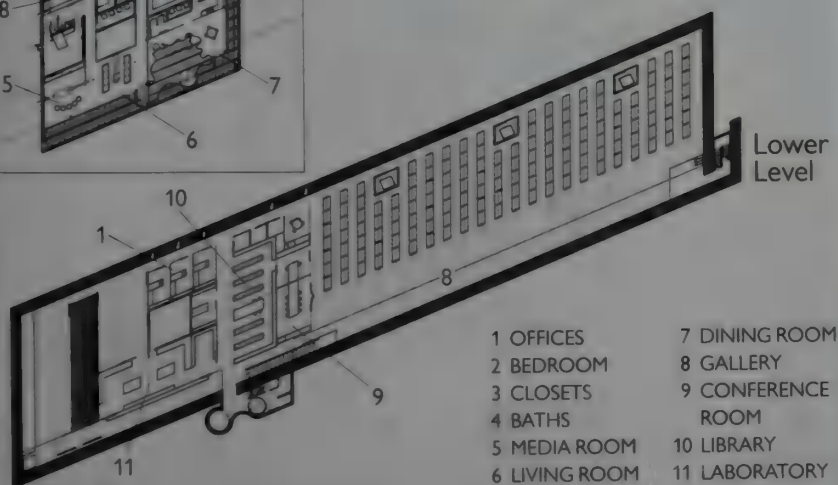
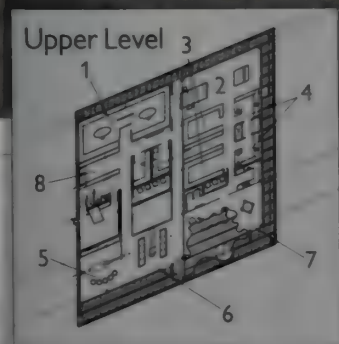


of thinly sliced, aqua-colored glass blocks are stacked to form a brilliantly undulating curtain and where the glass floor and glass ceiling create in a site the gravity-defying feeling of suspension between worlds. That, says Jones, is precisely the idea in a house that has been divided into three discrete strata: the immense lower gallery, whose material palette—rusted steel, raw concrete, rammed earth and naturally finished woods—is decidedly terrestrial; an interstitial space that includes the entrance hall and a mezzanine gallery of folk art sculptures; and the loud-like living quarters at the top, a celestial complement to the gallery’s earthiness.

Now the clients have the perfect home for their extended family of pieces, and—just up a few flights of stairs—the perfect home for themselves. As the husband puts it: “We’re living above the store so to speak.” Life above the store is spectacular and elegant, but also, thanks to a minimalist program, quite simple. The wife proudly notes that she cleans her own house—hence, as if she had momentarily forgotten the half-acre down below, thinks to add: “Well, the upstairs part of it, anyway I don’t do the downstairs.”

Jones, mindful of their past experience in various big-city penthouses, made sure that they felt at home. “When you live in a skyscraper, you grow accustomed to 360-degree views,” he says. “We go that back to them—maybe not 800 feet up in the air, but high as the city would let us go—it’s still a penthouse, floating space. White-terrazzo floors, white sheer curtains, white furnishings and all those floor-to-ceiling windows combine to make this one-bedroom house feel distinctly dreamlike. From up here the couple can gaze out over the Sonoran landscape during a stunning Arizona sunset, work side by side in

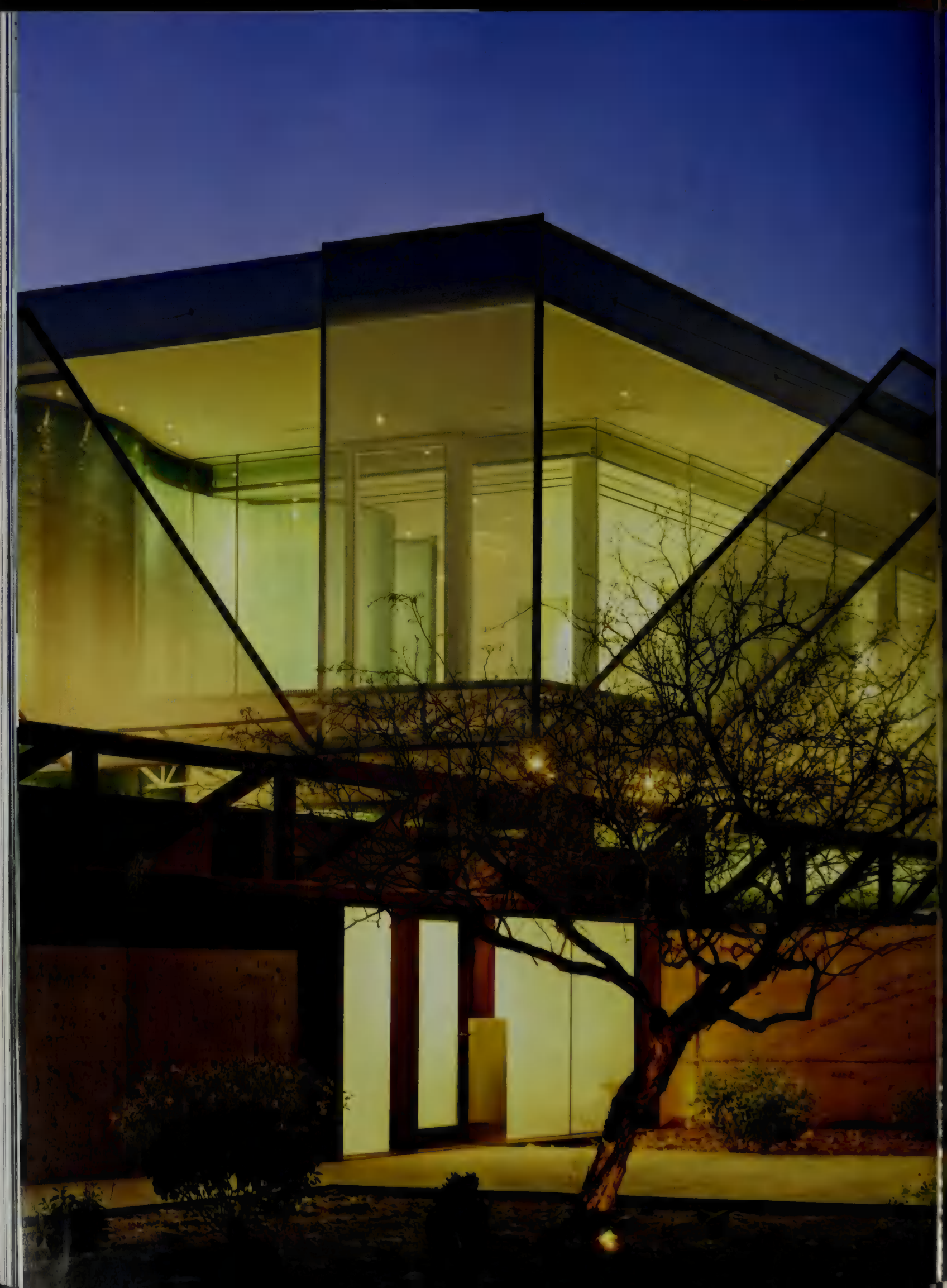
The underground spaces are insulated from the intense desert heat by concrete and rammed earth. A red cube aboveground creates the glow in the doorway, which leads to a fire escape. **BELOW LEFT:** The floor plan. **BELOW RIGHT:** The private gallery space also includes a research library, offices for visiting scholars and a conservation laboratory for research, analysis and authentication of the clients' collections.

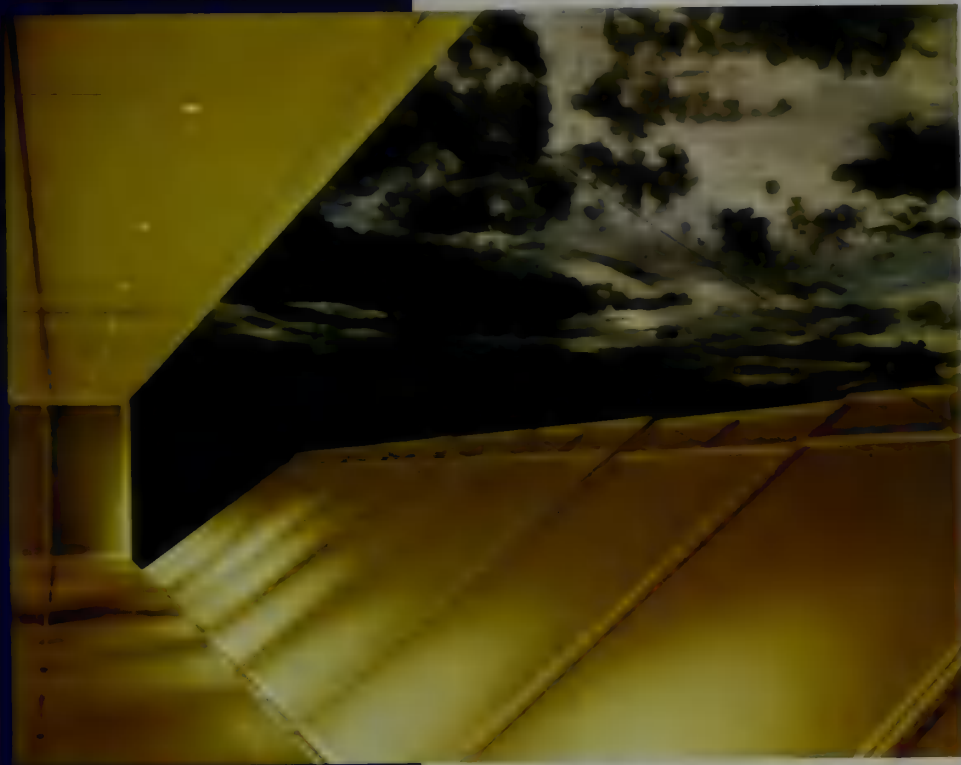


- |               |                   |
|---------------|-------------------|
| 1 OFFICES     | 7 DINING ROOM     |
| 2 BEDROOM     | 8 GALLERY         |
| 3 CLOSETS     | 9 CONFERENCE ROOM |
| 4 BATHS       | 10 LIBRARY        |
| 5 MEDIA ROOM  | 11 LABORATORY     |
| 6 LIVING ROOM |                   |









**ABOVE AND LEFT:** The continuous outdoor balcony on the upper floor is surrounded by steel frames covered in a fiberglass fabric, which unfold to adjust exposure. Tempe-based artist Bill Tonnesen handled the landscape design.

their spacious office or observe the comings and goings of the family “pet”—a tireless and unquestionably adorable robotic caddy that transports mail from the curbside mailbox to the house.

Present throughout the entire house—in the bed frame, the display cabinetry, a conference table, the gallery’s concrete forms, even the kitchen sink—is the canted shape of the parallelogram, which Jones adopted as the unifying symbol for the project. “When you have a space this size, things can get to be rather static,” notes the husband. “The parallelogram creates a dynamic feeling, a feeling of motion. It actually changes the mood of the rooms.” For Jones, the ubiquity of the motif is a symbol of the larger architectural harmony he hoped to achieve. “There’s a relentless discipline to it,” he says. “I think that’s one of the definitions of architecture: Nothing is so insignificant that it doesn’t have a responsibility for its relationship to all the other parts.” □



Shelton, Mindel | New York



# Reflecting on an Ideal

SLEEK YET INTIMATE, AN INTERIOR  
DISPLAYS AN AFFINITY FOR RICHARD MEIER'S  
ICONIC MANHATTAN TOWER

Interior Architecture  
and Design by Shelton,  
Mindel & Associates  
Text by Judith Thurman  
Photography  
by Michael Moran

Living glamorously can be more daunting than it seems. Of all the options for living glamorously in New York—penthouse, triplex, Beaux Arts mansion—the most challenging may be an apartment in one of Richard Meier's glass towers on the Hudson. The challenge has nothing to do with an absence of space or amenities but with the rigor of the architecture. It begs for a corresponding rigor from the inhabitants—and from their designers. So when a real estate investor, a trim bachelor who keeps fit riding horses competitively, decided to sell his “massive lair” in SoHo and move to a high floor in the second Meier tower, “I didn’t hesitate,” he says, before calling the team that had worked on a previous apartment and a country house: Shelton, Mindel & Associates.

The firm's approach to the interior architecture and décor pays homage to the building's “iconic modernism,” as Lee F. Mindel puts it—but it tempers a potentially overwhelming sense of exposure with poetic understatement. “An ultrasleek glass environment can easily be sterile or impersonal,” the client observes, “and when I fell in love with this apartment, which I did the moment I walked through the door, I knew it would mean editing

In designing the interior architecture and décor of an apartment in one of Richard Meier's Manhattan towers, Peter L. Shelton and Lee F. Mindel carved out serene spaces while honoring the building's modernist aesthetic. Midcentury furnishings, like the Poul Kjaerholm rattan chairs in the living area, set the tone.



"From a certain perspective, the edges of the room, like those of an infinity pool, dissolve into the river."

"I had a response that I had never felt before," she says, a real estate investor, joy of the high-floor residence. A porcelain sculpture by Eva Told rests on a lacquered platform behind a Vitorra Hupalaainen chair in the living area. Shelton, Mindel & Associates designed the rug.



The personality of the client is “a central element” of a design project, says Mindel. Taking this into account, he and Shelton integrated pieces from the owner’s collection, such as Brice Marden’s *Suzhou III*, which is propped against a wall near Charlotte Perriand lounge chairs.

my possessions.” But, he adds, Mindel and his partner, Peter L. Shelton, “bring discipline to an interior—which really means to your way of life—without being autocratic or inflexible. They don’t purge, they distill.”

Doing justice to a glass box, even a great one, means thinking outside it, a Shelton, Mindel specialty. The floor plan, according to Shelton, posed an unusually complex spatial puzzle. The tower has a rectangular service core whose geometry echoes the severe grid of the city and a curtain wall that follows the slant of the river. The investor’s apartment occupies the corner of a high floor, with three sharply angled glass walls and two small terraces facing north and south.

Its scale, however, is relatively modest: just under 2,000 square feet. Carving that footage up conventionally would have been a sacrilege comparable to bricking up a window, and the owner reluctantly conceded that he could live without a guest room or a study. “Most people would probably not have been happy to make the sacrifice,” he admits, “but the integrity of the architecture was paramount to Lee and Peter, and they convinced me.”

He entertains weekend guests at his beach house (where he keeps the bulk of his art collection) and works on a laptop at a ravishing little George Nelson desk that is not much larger than the tray table of a first-class airline seat. Like all of the furnishings (custom sofas and ottomans by Shelton, Mindel, and midcentury classics by Arne Jacobsen, Frits Henningsen, Charlotte Per-





**ABOVE:** The core, clad in bleached elm, floats amid the open living area. It includes the U-shaped kitchen, the baths and the bedroom. **BELOW:** The floor plan. In the remodeling, a second bedroom was sacrificed for the living area to maintain a carefully calibrated public-private balance.

riand and Poul Kjaerholm, the Danish master for whom Shelton and Mindel and their client share a passion), the desk is low and spare of line and raised off the terrazzo floor on slim chrome legs that Mindel calls pilotis. They are intended as an echo of the soulful, old wooden pylons—the remains

of a demolished pier—that one looks down upon from the dining area and which could easily be mistaken for an installation of modern sculpture.

“When Lee, Peter and their crew were laying the terrazzo, we all had a revelation,” the client recalls. “It was a winter afternoon, with the strange light you get before a big storm, and we realized that the pebbly ice on the Hudson, embedded with bits of debris, was a mirror image in texture and color of the marble-flecked, polished stone.”

To heighten what Shelton calls “the forceful, compositional rapport” between the interior and its context—natural and urban—the firm designed a pumice-colored wool-and-silk rug that sits on the terrazzo like a crust of snow. Floor lamps by Serge Mouille and Gilbert Watrous have the leggy grace of water birds. “The clouds gave

us our palette,” Mindel says. “The cityscape suggested the play of glossy and matte surfaces. And from a certain perspective, the edges of the room like those of an infinity pool dissolve into the river.”

Shelton and Mindel were working with two imperatives: Honor the architecture, yet provide some relief from its transparency. “With so much sunlight, moonlight and illumination from neighboring buildings, including the first Meier tower next door, and so much visual stimulation, it was important to create a sense of

*continued on page 33*



COURTESY SHELTON MINDEL & ASSOCIATES

The geometry was influenced by the river, the cityscape and the Meier tower across the street, which Mindel calls “part of the landscape.” **OPPOSITE:** The dining table and chairs are by Poul Kjaerholm; the bench is by Charlotte Perriand. Near a window is a Gilbert Watrous floor lamp









"I was involved me from the beginning," the architect says of the construction process, which took about a year. OPPOSITE: The spare lines of a George Nelson desk and an Arne Jacobsen chair echo the modern setting. The lamp is by Édouard-Wilfred Buquet. THIS PAGE: The bedroom features a Frits Henningsen armchair and a Shelton, Mindel-designed rug.





# Finding a Niche on CAVALLO

OFF THE COAST OF CORSICA, A SCULPTED RESIDENCE  
IS AN EXTENSION OF THE LANDSCAPE

Architecture and Interior Design by Savin Couëlle

Text by Michael Peppiatt/Photography by Giancarlo Gardin



**ABOVE:** "I respected the existing environment. The house is married to the land and to the sea," architect Savin Couëlle says of the residence he designed on Cavallo, near Corsica. **LEFT:** Granite-and-cement arches frame the view from the first-floor living room, which opens onto a beach.

**RIGHT:** A curving staircase leads to the living room on the second floor. The metal railing, which Couëlle had painted white, "is very abstract," he says. The wrought iron star in the window adds a whimsical touch. Driftwood and a Moroccan lantern decorate the landing.







Two banquettes hug the walls of the upstairs living room. "It's a vaultlike space, with the walls and stone niches painted white to give it harmony and composition," says the architect. Furnishings were used sparingly—a Couëlle signature. "I believe in the simplicity of design," he says. "A few pieces of furniture and some locally made rugs are about all you need."

There are degrees to everything. If you want to get away from it all, you can choose a rugged island in the middle of the Mediterranean—like Corsica, with its jagged coastline of creeks and its bristling mountainous backbone of near impenetrable forests. Then if you really want to get away, you take one more decisive step and push off from that craggy coast on your own boat for a small, exclusive island like—well, there's nothing quite like Cavallo, a strip of sculptural rock and

flowering scrub lost in the waves beyond Corsica's southern tip.

Having sailed there and fallen in love with Cavallo's strange wilderness bolter between the Mediterranean sea and sky, you can go the whole way—you find a stretch of deserted beach with a breathtaking view of the water and wonder how you could live there in direct contact with nature. What you need is not a house but a kind of sanctuary, a refuge that allows you to participate in the constant drama of sun and wind while protecting you



from the threats of a mercurial ocean.

With both a father and a grandfather who made their mark as unconventional architects, Savin Couëlle has an instinct about such things. He was born and brought up in France, and as a boy he loved nothing more than making hiding places in the caves near his home. And later, having moved to Sardinia, where his father was instrumental in developing the Costa Smeralda's new resorts, Couëlle became fascinated by the island's prehistoric stone towers, called nuraghi, and particu-

larly admired their cool, dark interiors and hidden recesses linked by inner staircases. Built of great blocks of local stone, the ancient towers had long ago merged with the surrounding countryside.

That fascination inspired his design of a new house on Cavallo. "For me, buildings only work if they fit so naturally into the landscape that they become almost invisible," Couëlle explains. "We had a wonderful jumble of rocks overlooking the sea. I knew we had to get the rocks on our side, so I incorporated them, turn-

ing them into the vaults of the new house by joining them together with wood and plaster." Once he had the shell, Couëlle was able to shape the interiors spontaneously. "A wall suggests a room, one room suggests another, and so on," he says. "I am a very instinctive architect. I make plans, but I change things as I go along. I work with my hands, molding the walls and the space like a sculptor. And I always use local materials."

Couëlle also took advantage of the house's site and its proximity to the sea.





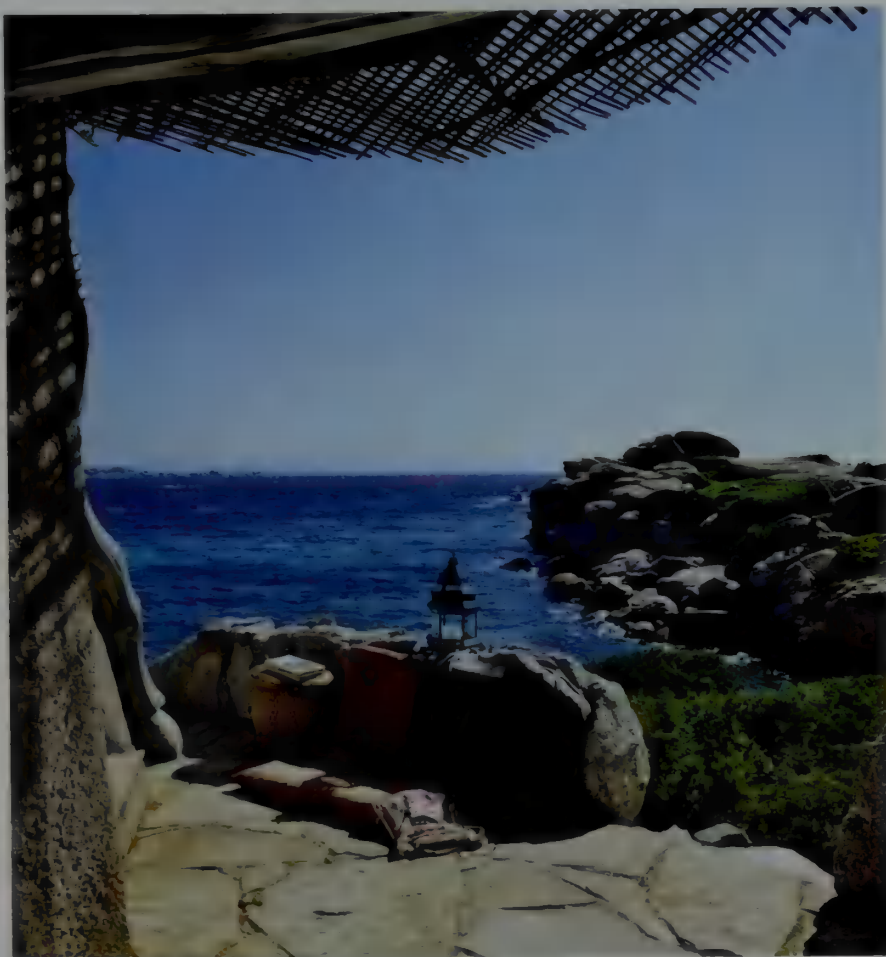


He strategically placed windows and openings to allow natural light to flow into the house and make it “a kind of extension of the sea, like a harbor—invaded by water yet safe from it,” he says.

The owners of this choice outpost on the Mediterranean had first chanced on the island in their yacht, then found out that Couëlle had built several sophisticatedly simple residences on Cavallo and Sardinia. “When clients come to me, I like to live with them for a while and find out who they are, what interests them most and what their close friends are like,” Couëlle explains. “I want them to be happy in the houses I build for them.” The architect brought in a team of artisans who have worked with him over the years, and they created windows, staircases and doors to his specifications.

“The essential thing is simplicity,” Couëlle stresses. “A house like this is like a luxury cave. If it gets too hot, you have rooms that are cool. If it gets cold, you can light a fire. The house is part of nature but protected.”

Couëlle brought that concept of simplicity to the interiors as well. “Why would you need any interior decoration?” he says. “You can have some simple furniture, if you like, with a few local fabrics as coverings. Then you have everything you could possibly need in your cave, and you can give yourself over to the greatest luxury of all: to sit in silence, relaxed and secure, watching the light on the water and listening to the waves breaking at your feet.” □



“We had a wonderful jumble of rocks overlooking the sea. We had to get the rocks on our side, so I incorporated them into the house.”



**LEFT:** A trellis shades the terrace off a guest room. Juniper drawers are set into the base of the bed, which is built into the masonry. “Juniper gives off an exceptional fragrance that lingers in the air,” notes Couëlle. He installed pocket doors for use in the cooler weather. **TOP:** Reclaimed stones were used to build a guest room’s terrace.

**ABOVE:** The low-lying structure, tucked into a cove, “overlooks the sea in all its expanse,” the architect points out. “I always design with the landscape in mind. I use natural materials and neutral colors whenever possible. From a certain angle the house is completely camouflaged by the boulders around it.”



For her 11-acre site outside Santa Fe, Jane Whitmore hired architect Bart Prince to bring his singular vision to the design of a new residence for year-round use. Its unusual shape and varied ceiling heights give it a spaciousness that belies its 2,100-square-foot size.





# Like a Reptile in the Sun

AN EXPRESSIONIST'S ARCHITECTURE  
FOR THE RUGGED HILLS OUTSIDE SANTA FE

Architecture by Bart Prince/Landscape Design by Judith Phillips  
Text by Mildred F. Schmertz/Photography by Robert Reck

**T**he houses of Bart Prince tend to be splendidly and intricately curvilinear in plan, section and elevation, but this desert dwelling not far from Santa Fe is inspired by the rigors of a triangulated geometry. Those familiar with the architect's work will look in vain for shapes that are concave or convex, except in the living space, where a sofa curves seductively around the fireplace in the conversation pit. Even his client, Jane Whitmore, when presented with the first model and sketches, expected to see interlocking, boldly rounded and projecting sculptural shapes. Instead, as she recalls, "he was proposing all kinds of angles all over the place."

A former practicing archaeologist and currently a clinical psychologist, she had been living for many years in a more than century-old Santa Fe adobe house. Upon reaching

**RIGHT:** Slabs of indigenous stone, part of an organic landscape treatment by Judith Phillips, link the carport to the front door, which is set into the sandblasted masonry-block wall for protection from the sun. Prince's colors echo the natural features of the desert terrain.







ABOVE: Where the wings converge, the architect situated the living and dining areas and the kitchen. The entire space has tinted-concrete flooring and is brightened naturally by the massive clerestories of the soaring roof structure. The living area is sunken and has cushioned built-in seating for greater spatial efficiency and comfort. BELOW: The light-filled study.



a significant birthday, she explains, "I decided to get away from the historic house and do something contemporary. I liked what I knew of Bart's work and learned that he was eager to take on any kind of house and make it unique. Nothing was too small for him or too large." She was to build about 2,100 enclosed square

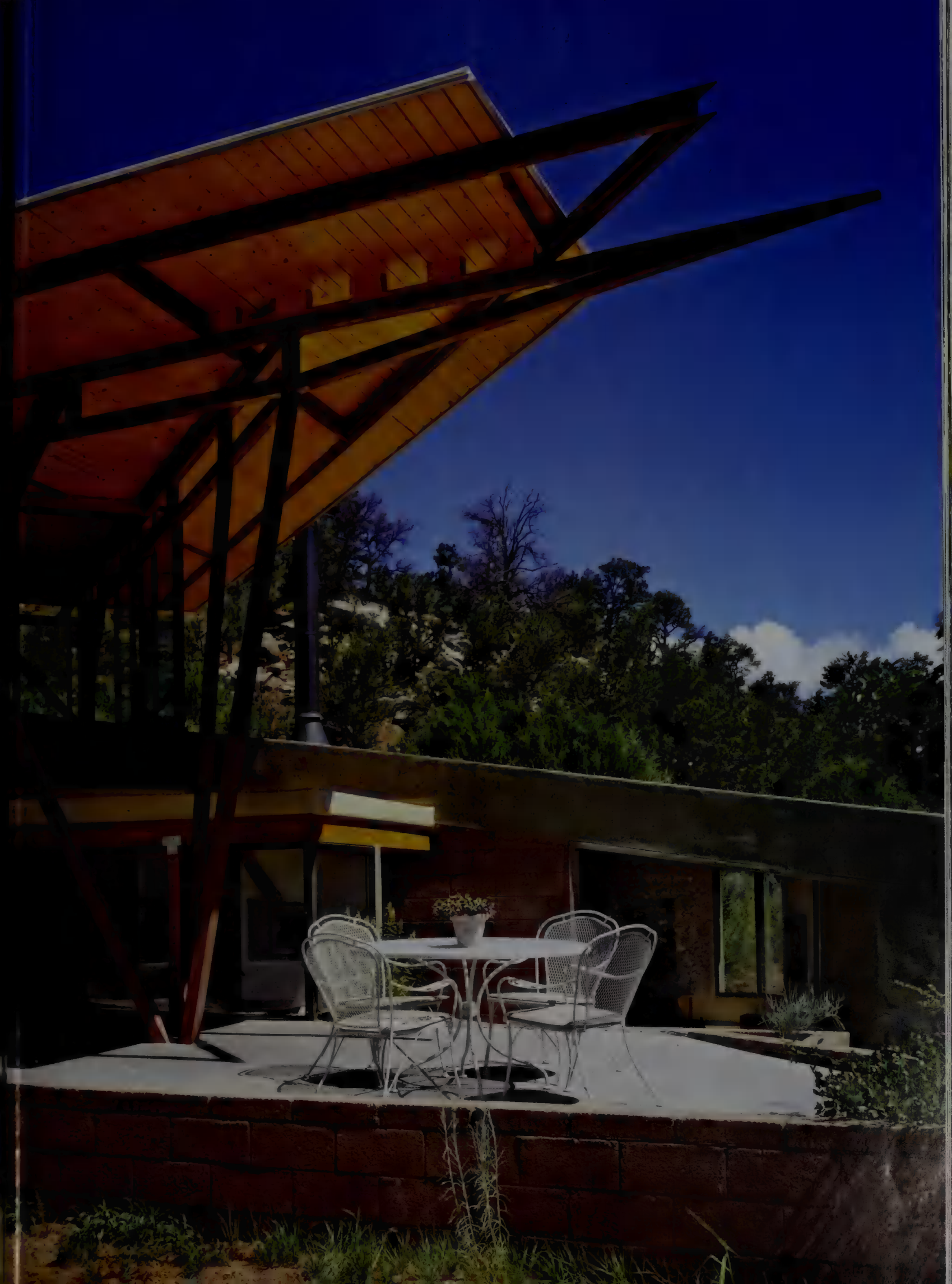
feet on a strictly limited budget.

Although the site is a conveniently short drive from Santa Fe, it has the look, quiet and solitude of a place that can be reached only by a long hike from a trailhead. Nevertheless, her property is bounded—across a wide ravine and a valley—by the Santa Fe railroad track that connects to Los

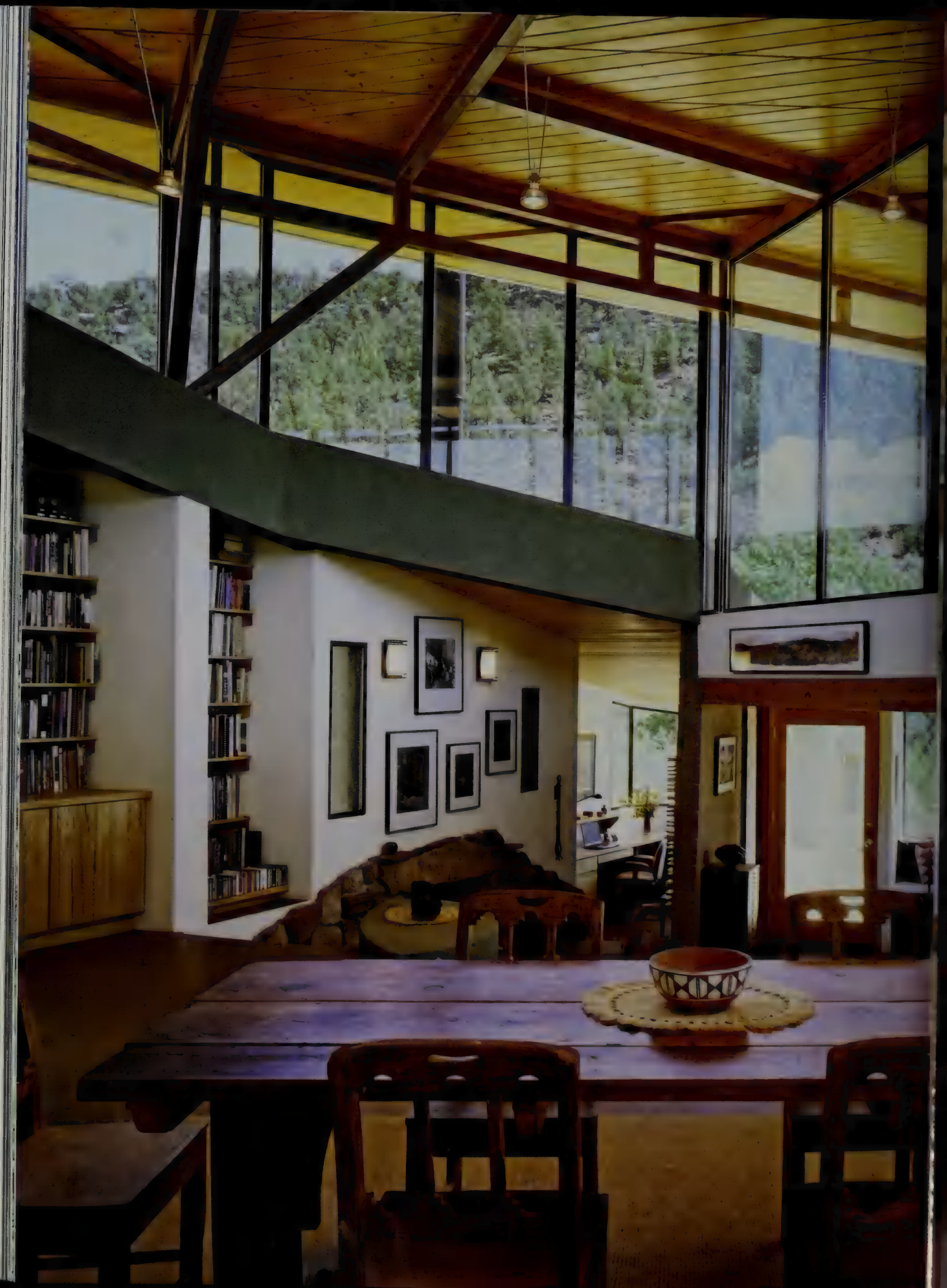
Wood-framed glass doors off the living and dining areas open to the south-facing winter terrace, a concrete-surfaced outdoor room that is established by the intersection of the two bedroom wings and the sheltering overhang of the triangular steel-framed roof.















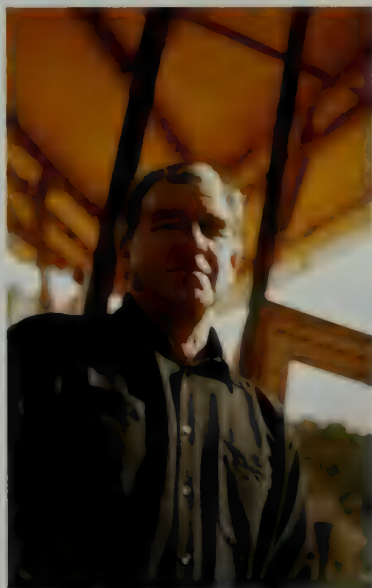
**ABOVE:** So that it can be used privately by guests, a bedroom wing (the one highest on the land) has a separate passageway that is entered at the front of the property. **LEFT:** From behind the dining area's Bruce Cooper-designed table and overlooking the sunken living area, one can see the immediacy of the relationship between the interiors and the landscape.

Angeles and Chicago. It cuts across a nearby hill at the edge of the Santa Fe National Forest. The trains go by four times a day, a picturesque interlude that the client loves. According to Prince, when the train passes the Whitmore property, the conductor tells the passengers that they are passing an architectural work of art, many rush to the train windows to take its picture, and the train bends slightly to that side.

"I think of the house as snaking its way down the hill like a reptile," says Prince. He de-

signed it as two wedge-shaped structures that intersect as each follows the downward slope of the hillside. The change in elevation is more than 20 feet from top to bottom. One wedge descends from north to south, the other from the northwest to the southeast. In plan, the living and dining areas, the kitchen and the conversation pit are in the spacious core that this convergence creates. The exterior walls of the wedges are double, with long, approximately five-foot-wide stairway halls between them.





Top: On one side of the bedroom used by guests, Prince (above) placed another terrace. For greater privacy and wind protection, it has "fins" projecting from its stepped openings.

The house is single-story, with canted flat roofs throughout, except for the portion that appears to float above the core and covers all of it except the kitchen. Its ceiling height is nearly double that of the rest of the house, and it has a roof in the shape of a right triangle, supported by slender steel columns and enclosed by glass. Prince has thereby surrounded the principal spaces by a clerestory that offers light and views of hills and sky in a span of 360 degrees. "I think it's important when you're building close to the mountains to look up to the tops of them where they meet the sky, not straight into their sides, so this is why I lifted the roof up," he says. Each

of the three points of the triangle partially shelters a separate terrace—one to the west for sunset viewing, another to the east for the sunrise and a third to the south for viewing the moon.

Prince explains: "I designed the interior spaces to make the building itself seem out of the way, to allow a full experience of the site. There is no primary view; it goes in all directions." One wedge begins at the south end as the master bedroom and patio and overlooks the ravine and the railroad track. A small planted courtyard adjoins the living/dining/kitchen space at the core. The other wedge begins at its northern end with a patio and a guest room that

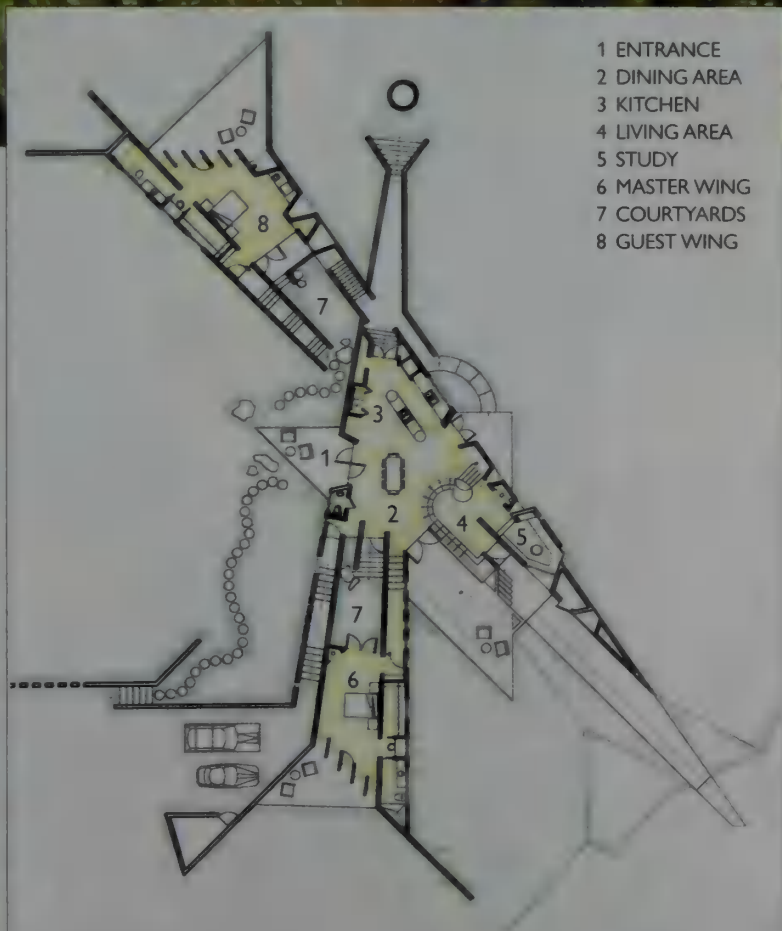
opens onto another planted courtyard, which allows a separate entrance to this wing. The wedge heads downward near the sliver at its end, encloses a hexagonally shaped windowed study, big enough for Whitmore's professional library, computer, ample workspace, chair and small piano. And, as almost everywhere else in her house, she can look directly at the sky. "In New Mexico," says Prince, "the sun is putting the show on at all times. I like to make my house grab onto it." □

Visit [ArchitecturalDigest.com](http://ArchitecturalDigest.com) to see a video of Bart Prince discussing the Whitmore house and other recent projects.





ABOVE: Seen from the house's east side, the centrally situated triangular roof appears to float. BELOW: The master bedroom, a space characterized by the same honest, unornamented materials—concrete floors, masonry-block and stucco-clad walls and plank ceilings—found elsewhere in the house, receives sunlight through glass blocks. RIGHT: The plan. Despite the complexity of the house's sharply angled winged form, the layout is simple and efficient, with utmost attention given to the separation of public and private spaces.



COURTESY GARY PRINCE







One of the enduring myths about Southern California is that, in its endless pursuit of the future, the place has no use for the past. As if the old and the new were mutually exclusive. Like many people with roots in the area, Dwight Stuart, Jr., whose great-grandfather founded the Los Angeles-headquartered Carnation Company, has a strong feeling for its history. In his case the sentiment finds expression in a superb collection of paintings by early-20th-century California plein air artists. And the paintings, as much as anything else, are responsible for Stuart's new but eminently backward-looking home.

When his father passed away several years ago, Stuart took possession of his house—a traditional Tudor-style residence on a corner lot in Beverly Hills. Stuart, who'd been keeping most of his art in storage, had in mind a Mediterranean-style backdrop for the paintings, and he set about interviewing architects. He settled, perhaps inevitably, on Marc Appleton, whose own family ties to Southern California go back a few generations and whose career draws on the time-honored traditions of vernacular architecture. "Dwight was collecting Mission furniture and was heavily into plein air,



# Grounded in Tradition

IN BEVERLY HILLS, A NEW HOUSE EVOKES THE SPANISH COLONIAL REVIVAL WITH A FEEL FOR TODAY

"He wanted a 1920s Spanish Colonial Revival house reminiscent of ones designed by George Washington Smith," architect Marc Appleton says of the residence he and designer Mark Enos created for Dwight Stuart, Jr., in Beverly Hills. LEFT: A stair tower marks the entrance. ABOVE: Plein air artworks, including *Clouds and Riders* by Edgar Payne, at right, hang in the entrance hall. Mansour tapestry.

Architecture by Marc Appleton, AIA  
Interior Design by Mark Enos, ASID  
Landscape Design by Sean Knibb  
Text by Peter Haldeman  
Photography by Mary E. Nichols



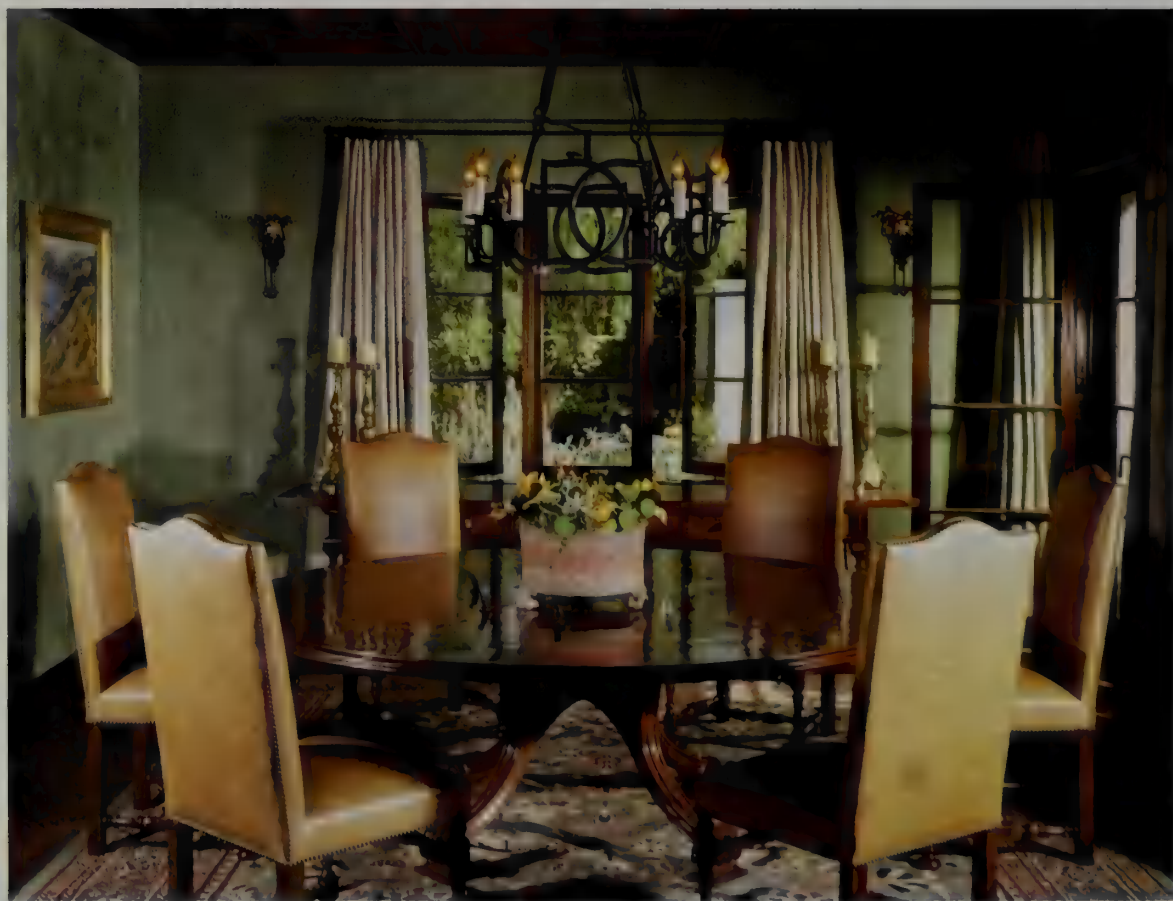
It is painstakingly authentic inside, down to the hand-hewn beams and undulating wall plaster.



and I had a good sense going in of the setting for this," says Appleton. "It was very easy not only to be inspired by the artwork but also to have a rapport with Dwight. We were looking at the same books and getting excited by the same things."

At least they soon were. "I love Tuscan homes, with those big vistas, but I didn't have a big vista here," admits Stuart. "Marc persuaded me that Spanish is really more appropriate for this area." Specifically, Appleton was thinking of the Spanish Colonial Revival designs of George Washington Smith—who in 1925 built Florestal, a sprawling Andalusian-style estate in Santa Barbara, for Appleton's grandparents. But not textbook George Washington Smith. "We really looked to the history books for points of inspiration," says the architect, "but we didn't say, 'We like that plan; let's use it.' We tried to make the house

"Our goal was to make the house look old. It has the feeling of a restoration," says Appleton (above, right, with Enos). **BELOW:** The soft green wall color in the dining room "plays off the Orientalist wood ceiling," Enos says. *Shore Coryopsis* by John Marshall Gamble is at left. Custom leather chairs surround the Therien table.



responsive to Dwight's program rather than to anything prototypical from the 1920s. Dwight's program, in his own concise formulation: monastic elegance.

With its enclosed courtyard, simple white stucco walls and red mission tile roof, and asymmetrical design, the house certainly evocative of Smith. It is painstakingly authentic inside, down to the hand-hewn beams, cupped tile floors and





slightly undulating wall plaster. But, room by room, it is also one of a kind. The main hall is short and wide—a gallery for viewing art rather than a traditionally narrow corridor. The sunroom off the hall offers the conceit of an outdoor porch that was later enclosed, with a step-down approach and terra-cotta tiles on the floor. The dining room layout was borrowed from an old book, but its Orientalist ceiling is

unique. And the kitchen, with its stone walls and rough-hewn beam ceiling, has the feeling of a European farmhouse recycled for use as a modern kitchen. (Not too many George Washington Smith plans called for home theaters in the basement either.)

Los Angeles-based interior designer Mark Enos, on board before the blueprints were done, took the same starting point as the others. "All I

In the living room, a Wallace Neff-inspired window "gives the space a strong connection to the garden outside," the architect says. Granville Redmond's *Malibu Coast, Spring, 1925*, is on the mantel, from *Exquisite Surfaces*. Travers fabric on large sofa. Cowtan & Tout club chair fabric. Drapery fabric, Schumacher. Mansour rug.





The stone walls, beam ceiling and stainless-steel shelving “give the kitchen the look of a European farmhouse that’s been updated with modern appliances,” Appleton says. Enos modeled the center table after a Sir Edwin Lutyens design. Edelman leather on barstools. Range from Wolf.

had to do was create beautiful galleries for the astounding art collection,” he says. “The paintings set me off on a color direction for each room. I’m a lover of antique rugs, and I put together a collection of Sultanabads that played off the art without stealing its thunder.” Enos searched for Spanish antiques at the more refined end of the spectrum

and, when he couldn’t find the right piece for the right space, he used old documents to make faithful reproductions.

The grounds of the house are no less convincing than its architecture when it comes to conveying a sense of history. Pull into the olive tree-shaded gravel courtyard, and the only reminder you’re in Southern California rather than south



pavilion extends the monastic elegance to the backyard. (The pool is paved in limestone, which gives the water a mellow gray-green cast.)

Collaborators on large-scale productions—Hollywood movies, Beverly Hills houses—are always congratulating themselves on their teamwork, but in this case the back-patting is clearly heartfelt. “It was a wonderfully intense and productive project,” says Appleton. “I’ve got to hand it to Dwight, because he wanted to make sure whatever we did was top class, and he would not compromise on anything.” Stuart returns the compliment. “I’ve seen too many houses that are brand-new and look brand-new. I’ve had tradesmen come in here and think it was a restoration of a 70-year-old house.” Now that’s high praise. □



“I played off early California style but didn’t duplicate it,” says Enos. ABOVE: The master bedroom. Roseville Pottery vases top the console, the night table and the Therien side table, in foreground. Mansour rug. BELOW: Wicker pieces, with cushions covered in a Larsen fabric, are in the sunroom. “It looks as if it had been an outdoor loggia,” says Appleton.



ern Spain is the din of distant car traffic. Landscape designer Sean Knibb transported the 100-year-old olive trees from Northern California, layering in mature peppers, magnolias and cypresses to suggest that the trees have been in the ground for decades, if not centuries. Lush gardens flank the house, and a formal layout of the loggia, pool and pool





Pull into the gravel courtyard, and  
the only reminder you're in Southern  
California rather than southern Spain  
is the din of distant car traffic.



OPPOSITE: The pergola was added to block the view of the neighboring house. PierceMartin chairs. Giati cushion fabric on chairs in front of the fireplace. Armchair fabric, Perennials. THIS PAGE: Landscape designer Sean Knibb planted pepper trees around the pool terrace. Janus et Cie chaises; Perennials fabric.





Chang Bene | Before & After | China

# Grand Opening in Hong Kong

BRINGING A SENSE OF SPACE AND AIRINESS  
TO A REMODEL BY THE WATER





BEFORE PHOTOGRAPHY COURTESY CHANG BENE DESIGN LTD

BEFORE

Architecture and Interior Design  
by Chang Bene Design  
Text by Paul Theroux  
Photography by Erhard Pfeiffer

Designing a house from the ground up is one thing; re-imagining an existing one and making it something entirely new is a study in creative transformation. What is now an airy house with dramatic views over Hong Kong's Tai Tam Bay, on the south side of the island, began life as a split-level set of dark rooms and a carport, a study in confinement.

"We had to strip the building down to its skeleton in order to create a simple, open plan and a feeling of spaciousness," says Chang Bene Design's B. Christopher Bene, who designed the house anew with his partner, Shirley Chang.

They had 3,500 square feet to work with (the majority of Hong Kong houses and apartments are noted for the absence of adequate elbow room), and the owner, a Hong Kong businessman, wanted the whole of it not just replanned but re-zoned in terms of use. "He was also looking for flexibility—that is, a dining area that could also be used for work or meetings. It had to be practical, not precious, in terms of materials, finishes and furniture," Bene says.

With the goal of liberating the split-

Working within the confines of a nondescript existing 3,500-square-foot house on a typically modest Hong Kong lot, Shirley Chang and B. Christopher Bene, of Chang Bene Design, gave their client a new architectural experience—one marked by openness filled with natural light. LEFT: The living area.

AFTER





AFTER

level structure, making it a residence that would serve the purposes of business activity as well as entertaining, the architects appropriated the space that had been the carport, removing its roof and converting it into a two-story-high living area. Its largely transparent walls—on two sides there are standard-height sliding glass doors, while another wall has a gridded double-height retractable glass door—blur the distinction between the enlarged indoor space and the adjacent

new lap pool and deck and terrace areas.

Enabling the presence of natural light throughout the interiors was an imperative. Skylights allow natural light into the master bath and the dining area, with its wood-slat ceiling. "Light is probably one of the first things we'd consider in the design phase," explains Chang. "It brings out the architecture and transforms the space."

Chang Bene also created custom furnishings for the house, such as the built-in

wood shelves and the table in the elegant but practical dining area. Made of solid oak, the sturdy table accommodates the client's live/work needs—it can be used not only for meals for several guests but as a desk. For the master bedroom, the designers designed built-in wood drawers, cantilevering each unit low on a wall in order to leave the room looking clean and feeling more efficiently organized.

Throughout much of the house, rather than building walls to define rooms, the





**LEFT:** In the new dining area, the architects (above right) used red cedar on the floor and created built-in, area-defining shelving made, like their custom-designed dining table, of solid oak. With white walls and natural light pouring in through skylights (its direction is controlled by the red-cedar louvers of the hung ceiling), the grain of the darker-finished woodwork shines.



...uo used furniture groupings to provide  
he spatial definition. In the living area,  
his is accomplished with sets of armchairs  
and a perimeter platform with cushions for  
eating; in the dining area, the position-  
ing of the built-in shelving delineates the  
space. The overall effect is of airy, unclut-  
tered areas, easily accessible, where it is  
possible to relax, find peace and, if need  
be, transact business.

The appeal of the redesigned house is  
not just its simplicity and functionality

but its well-thought-out aesthetic, which  
makes it a comfortably habitable space of  
limited dimensions, roomy, with the illu-  
sion of height and largeness and privacy.

The house utilizes a low-tech approach  
to energy conservation. Hong Kong can  
be excessively hot and humid in the sum-  
mer, but to avoid a sense of closed-off, air-  
conditioned captivity, fans are used, each  
neatly concealed in grilles and installed  
adjacent to ceilings and skylights for ef-  
fective ventilation.

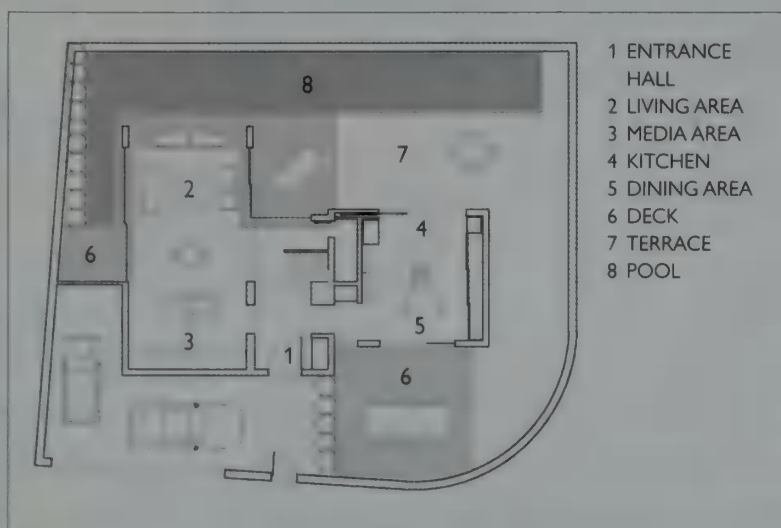
**ABOVE:** Chang and Bene established  
an open relationship between the  
dining area and the new eat-in  
kitchen. The latter's rear wall was  
knocked out to give the space views  
of the pool. Suspended from the  
dining area ceiling are spherical twig  
sculptures by Masao Mizukami.



The space-maximizing concept for the master suite includes floor-to-ceiling sliding doors between the bedroom and the bath (shown open; their tracks cross the floor behind the headboard). A skylight and low built-in drawers were also added. A Vik Muniz paper collage is at right.



BEFORE



COURTESY CHANG BENE DESIGN LTD

AFTER

One of the classic agendas of modernist urban architecture is to overcome the challenge of a city's density by creating openness where space is limited. Finding a way of admitting natural light in places that would otherwise be shadowy, especially the vertical cities of Asia, is another challenge. In its subtle way, this Hong Kong house is an object lesson in one solution to these urban challenges. With the recognition that energy and space become ever

harder to find in a more crowded world, the thoroughly contemplated aspects of this house are successful.

And, says Chang, there is more to their concept than that. "The lap pool is designed to wrap around a corner of the house, so the glass-walled living area seems to float in the water."

The margin of water, both as reflecting pool and as lap pool, completes the vision of liberation. □

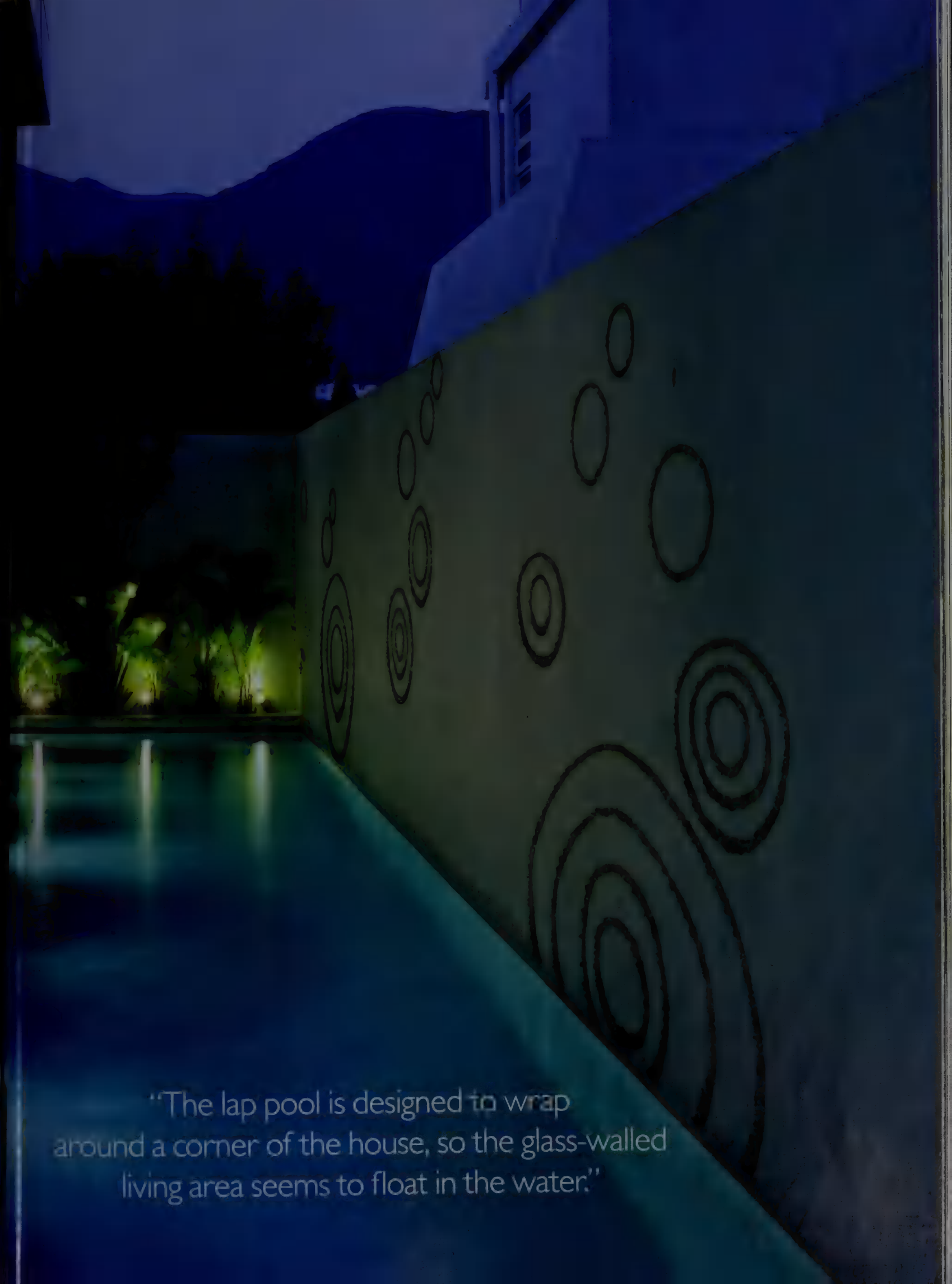
As arranged by Chang Bene, the floor plan's (top right) L shape provides for living space—extending decks. ABOVE: The roof terrace was given a shady trellis from which to take in the picturesque views of the bay and mountains. Dedon love seat, chair and low table.





What was the carport is now a double-height living area, one whose appeal as a place for entertaining is further enhanced by the architect's addition of the adjacent lap pool and deck and terrace areas. The boundary wall features another, untitled work by Mizukami.





"The lap pool is designed to wrap around a corner of the house, so the glass-walled living area seems to float in the water."



# Reconsidering the Beach House

A SOPHISTICATED RENOVATION IN THE  
HAMPTONS SHEDS LIGHT ON A STANDARD

Interior and Landscape Design by S. Russell Groves  
Text by Therese Bissell/Photography by Bruce Buck

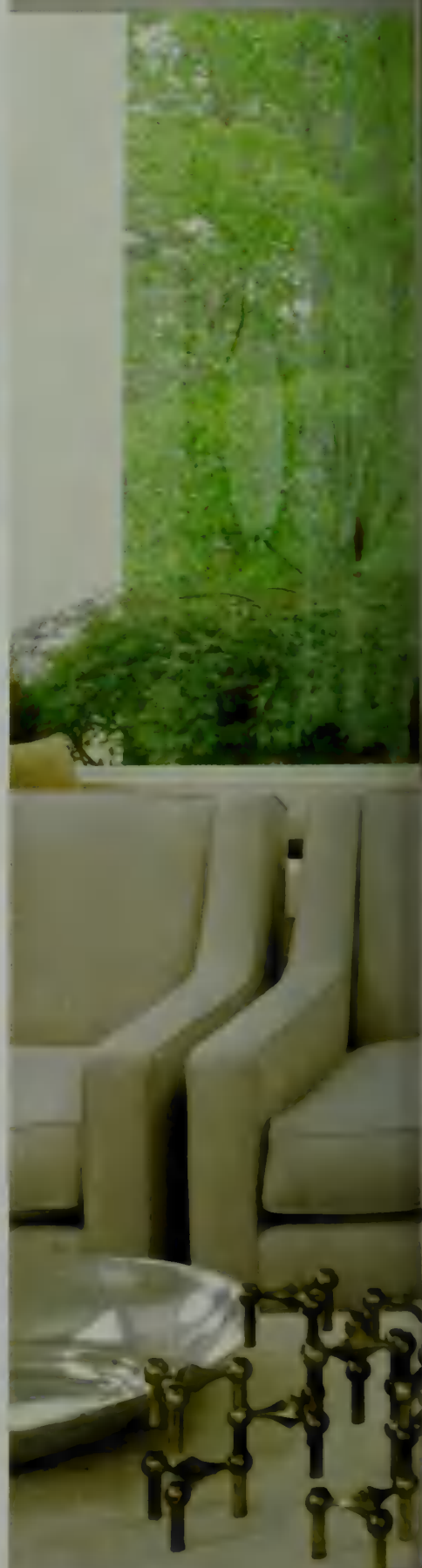


In East Hampton, New York, architect and designer Russell Groves gave a modern beach house “a fresh outlook.” ABOVE: *Ipe* wood defines the newly expanded front entrance. RIGHT: Groves designed the sofa, armchairs and the travertine-topped low table in the double-height living room, which he opened up with new fenestration and neutral hues. Ralph Lauren Home suede pillows on window seat. Patterson, Flynn & Martin rug.

Russell Groves wants to be perfectly clear. The architect—whose résumé details tenures with the leading-light firms Richard Meier & Partners and Kohn Pedersen Fox and whose own young design office has completed a string of high-profile retail facilities—did not supersize or gut or work any particular architectural alchemy on the secluded house in East Hampton. Rather, as he quite readily points out, he *decorated* it. A running theme with architects is that decoration is a lesser function to anything structural: the putative easier design route. But, Groves emphasizes, “Decorating is a holistic blending of disciplines, and it’s what we did. We took a tired, worn house with good lines and upgraded it with fur-

nishings and materials to a previously unseen level of sophistication.”

The residence, a 1970s amalgam of modernist forms (almost nothing built in that experimental decade was a simple box), had been serially remodeled over the ensuing years when two business owners purchased it as their year-round country-beach retreat. The couple eventually approached the New York City architectural and interior design firm S. Russell Groves in the winter in the hope of occupying the property the following summer. “A whole redo, from top to bottom, by Memorial Day: the magical moment in the Hamptons,” says Groves, with a residual sense of the challenge he faced. “We don’t usually work that way. But they







“The idea was to create a beach house, but not the typical kind with bead-board and wainscot,” says the architect.





had had some false starts with other architects, and they were weary and disenchanted, and a little desperate. I could see how very much they wanted to get in and start enjoying the place.

"So we said we would try to do most of the major work and have a few pieces of furniture by summer. They'd be in the house, if sort of camping out. But things fell together. Critically, we had a lot of the custom work done here in the city so that we could watch the progress. We're near the mill workers and upholsterers and lamp people—we had our hands around all of that the whole way through. In the end we managed an incredible time schedule, and almost everything was finished by the beginning of the season." He pauses and says with a laugh, "Breakneck speed and exhaustion, however, are not going to become the hallmarks of our practice."

Although the primary improvements to the 4,850-square-foot house were surface applications, the architectural hand is evident. The formal entrance—described by Groves as once having featured "two fat, heavy columns and a mean set of steps"—is defined by a double-height, gridded glass cube with a vaulted roof overhang. He enlarged the landing proper and made the steps more gradual and gracious with plank decking of *ipe*, a sustainable Brazil-



**LEFT:** In the living room, as elsewhere, Groves selected raw silks, linens and heavily grained wood finishes to offset what he describes as the "sumptuously restrained" furnishings. The floors are bleached oak throughout. "We used very light and warm materials that you might associate with a beach house—but in a clean, modern way," says Groves (above).





ian hardwood favored by architects for its warmth and sheen as much as for its water resistance and durability. He stripped the pair of steel columns supporting the overhang of their ungainly shells to reveal slender steel posts that he painted the color of *ipe*—to both contrast with the house's white exterior walls and visually connect the entrance with the new, symmetrical landscaping (which his office also designed).

The *ipe* continues at the rear, where it is the woodsy leitmotif of the outdoor living area. The deep deck, which extends from the living and dining rooms and the study, and falls in steps to surround the pool as a terrace, is a crisp, unifying counterpoint to the disparate shapes and heights of the roofs at the rear elevation. A trellis-covered shower/spa (which leads into the lower-level lounge—or “indoor

ABOVE: Groves, who wanted the outdoor areas to reinforce the “relaxed, sophisticated” mood of the interiors, extended the *ipe* decking used at the front of the house to the rear deck. The folding chairs are from Janus et Cie. OPPOSITE ABOVE: The kitchen/dining room is spare and open. “It’s a modern house in that it gets more asymmetrical, and softer, as you move away from the entrance,” explains the architect, who designed the barstools.

cabana,” as dubbed by Groves—and media room) at the west end of the deck is the volumetric culmination of the linear wood: Reinforcing the tenor of the residence, it deftly combines the relaxed and the restrained.

“The idea was to create a beach house, but not the typical kind with bead-board and wainscot,” the architect notes. “We weren’t after shabby chic.” As for the casually elegant, neutrally toned appointments and liberal use of heavy-grained, natural woods (bleached-white-oak floors; bamboo, teak and cerused oak for the Groves-designed furniture throughout); comfortable, du-

rable fibers (raw silk, suede, wool and linen); and the water-themed artworks, explains, “We alluded to the beach environment without making it beach-specific.

Groves retained the original T-shape floor plan, which has the living room and study as central units flanked by the dining room/kitchen wing and, opposite, the bedrooms. “It was your basic pitched roof house, and we took advantage of the soaring space to soften the geometric structure,” he says of the living room, the interior focal point. One guest room is on the main floor; the master suite and two additional guest rooms are situated



**RIGHT:** A Beatrice Valdes Paz work hangs in a corner of the master bedroom, which offers what Groves calls a “more glamorous variation” of the palette and textures elsewhere. He designed the oak vanity. Kravet chair and ottoman silk.

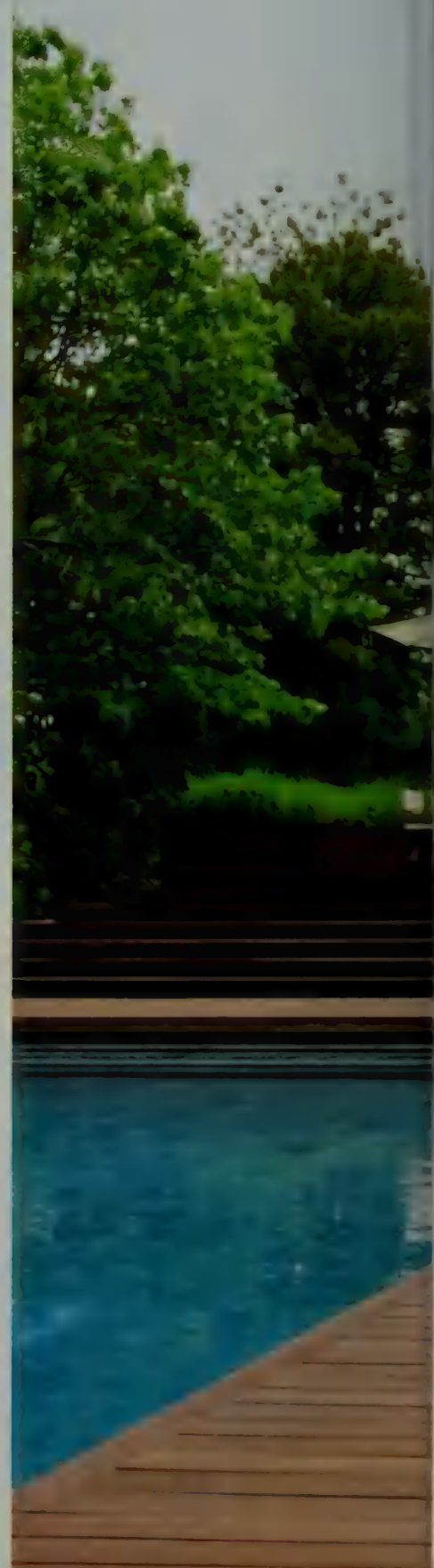
with separate stairways, on the upper level. Groves modernized the kitchen and baths. He added skylights and made larger openings of the old windows and doors to establish the element of transparency and better bring in the light.

Typically, he acknowledges, the line between architecture and other disciplines is sharply drawn. “What makes us somewhat different is that we work in various media and are able to express ourselves both architecturally and decoratively. It’s all about the recipe—here it was weighted on the decorative end—and how you go about maintaining the integrity of the design.” □





“It was your basic pitched-roof house, and we took advantage of the soaring space to soften the geometric structure.”

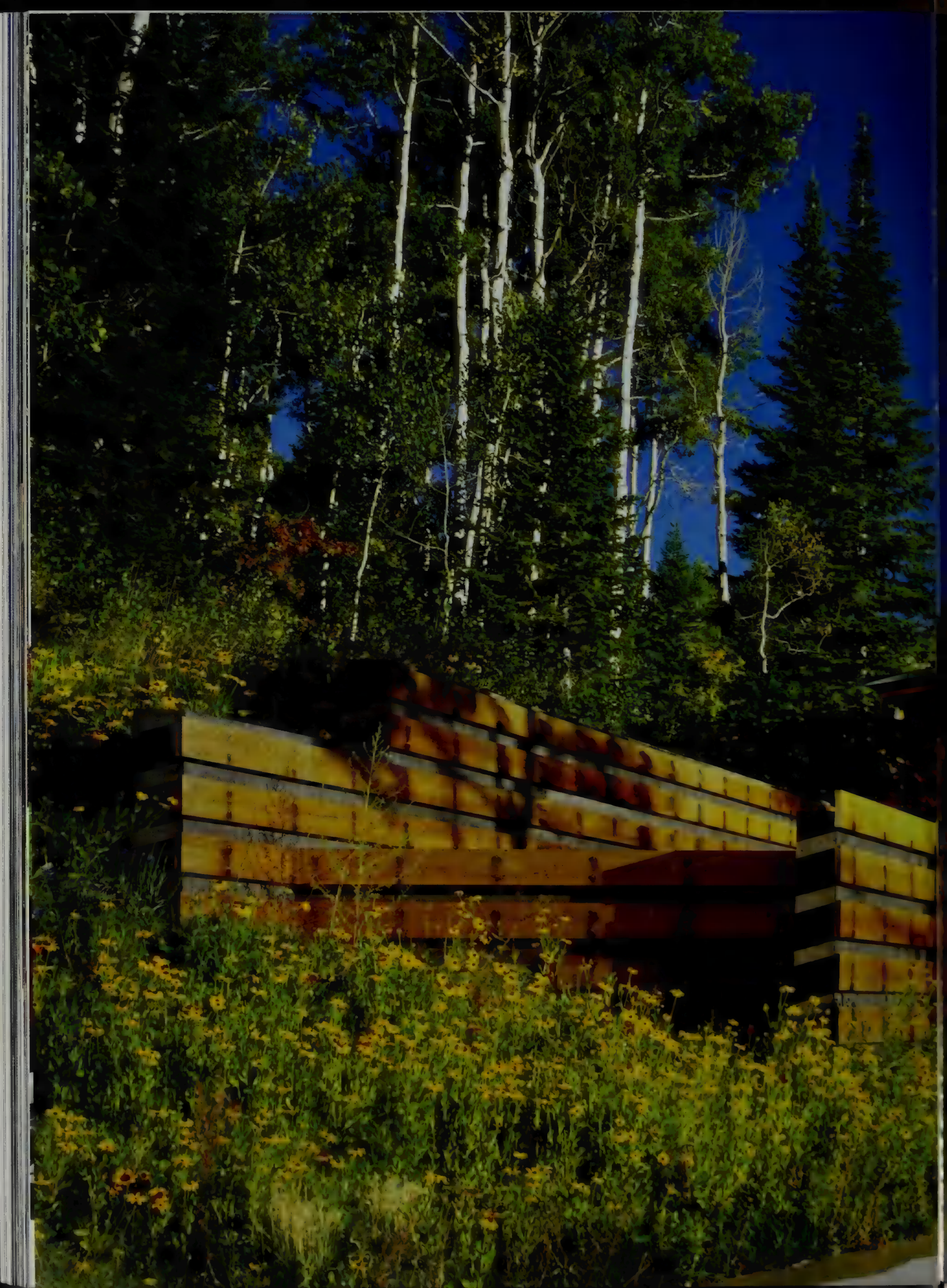


OPPOSITE TOP: A walnut double dresser by T. H. Robsjohn-Gibbings with  
man handles rests below two works by Jonathan Lewis in a guest room.  
The lamp dates from the 1950s. OPPOSITE BOTTOM: The below-grade  
door shower is surrounded by solid-*ipe* planking, which the architect  
selected not only for its appearance but for its strength and durability.

BELOW: The façade at the rear of the residence, frequently the site of week-  
end entertaining, is marked by varying ceiling heights and newly expanded  
windows and doors. "The house was an empty shell when we found it—  
very streamlined," recalls the architect. "We respected that while putting  
our stamp on it. It's earthy and natural but also mature and refined."







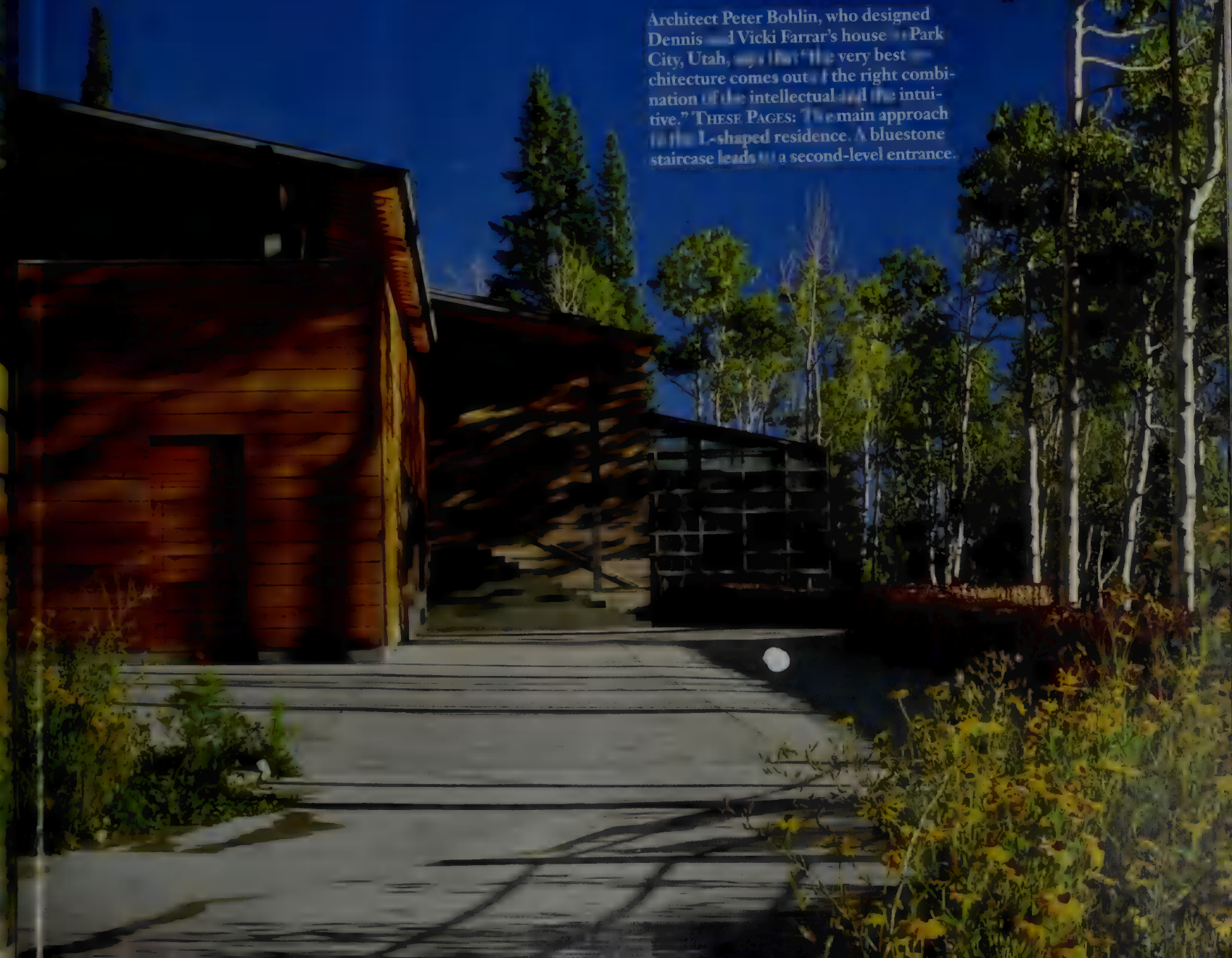


# Intersection with NATURE

AMID THE TREES IN PARK CITY, A MODERN  
MOUNTAIN HOUSE CORRESPONDS TO ITS SETTING

Architecture by Peter Bohlin, AIA, of Bohlin Cywinski Jackson  
Text by Therese Bissell/Photography by Nic Lehoux

Architect Peter Bohlin, who designed  
Dennis and Vicki Farrar's house in Park  
City, Utah, says that "the very best ar-  
chitecture comes out of the right combi-  
nation of the intellectual and the intuit-  
ive." THESE PAGES: The main approach  
to the L-shaped residence. A bluestone  
staircase leads to a second-level entrance.





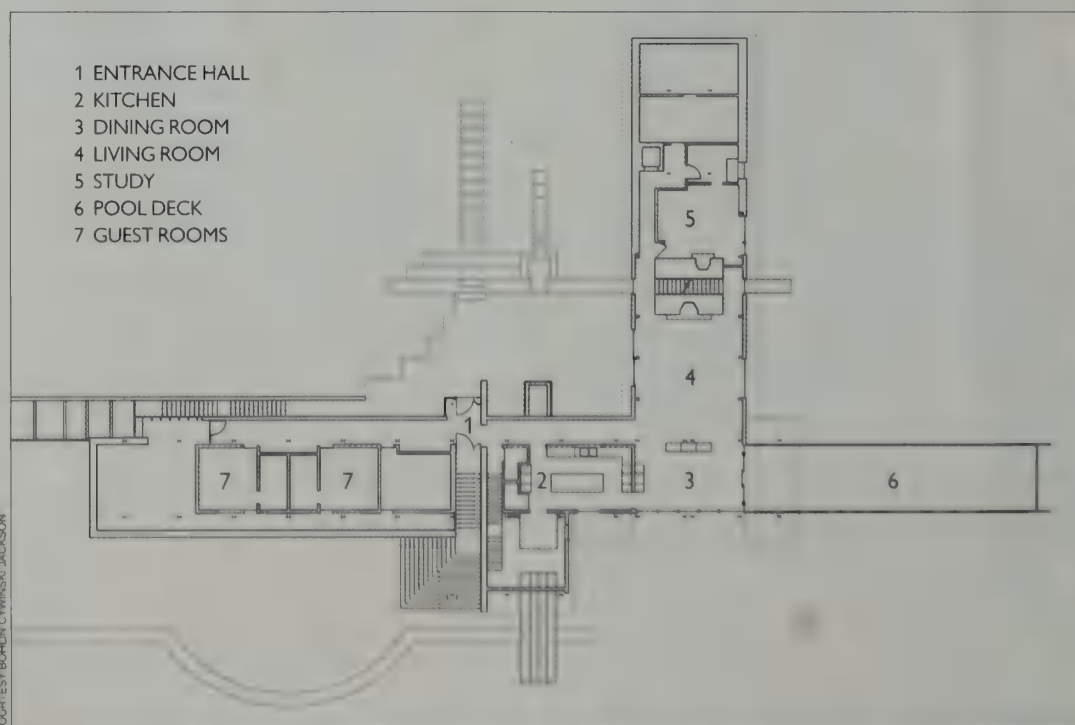


Rather than hiding structural elements, Bohlin found beauty in their display. ABOVE: Steel columns harmonize with cherry flooring and Douglas fir rafters in the main hallway, which connects the guest wing and the entrance hall to the primary living area. Strip windows offer continuous views. BELOW: The second-floor plan. Crisscrossing structures meet at the public living spaces.

It was one of those great, affirming moments," Vicki Farrar says of a site visit by the architect she and her husband, Dennis, had commissioned to design their house in the mountains of Park City, Utah. Peter Bohlin had flown in from his Pennsylvania office and joined the couple at the project about midway through construction. "He walked around in silence for the longest time, intently staring out at one view, and then another and then another. He was more focused on the outside than on all that was happening inside. Finally, he said so quietly I could just barely hear him, 'I got it right.'"

Positioning the 12,000-square-foot residence on the densely wooded 13-acre property for optimal outlooks was, Bohlin says, integral to his design. "There was only one way to enter the site because of the steep grade, and the building's placement was determined by that. I situated it crosswise: the catbird seat for long views east, down through the mountain peaks, as well as for more intimate views of the trees."

The house is composed of two linear forms that intersect in the primary living spaces and organize around the to-



COURTESY BOHLIN OWYNSKI JACKSON

Double steel columns and a low custom-designed credenza provide a subtle separation between the airy dining room and the expansive living room. Floor-to-ceiling windows, which look out to the Wasatch Valley below and the Wasatch mountains in the distance, bring the outdoors in. The Toulouse-Lautrec lithograph, *Aristide Bruant dans Son Cabaret*, from the original series, issued in 1893.





"Marrying wood and steel successfully involves finding  
a way to combine them when they're each the  
most important material for the situation."







OPPOSITE AND THIS PAGE: For Vicki Farrar, an avid swimmer, the 25-meter lap pool is a defining element. Stainless-steel ceiling panels, full-length glass walls and, at one end of the pool, an acrylic panel that reaches from its bottom to the ceiling create a sanctuary of illumination and clarity. "The light comes in like shards, almost rainbow colors," she says, "different every day and every part of the day."





ABOVE: The master suite. The bed, custom-made of European steamed beech, faces a stone chimney that runs through the main living areas. A circa 1885 Navajo chief's blanket, part of the couple's collection, hangs over the windows. BELOW: The wine cellar, buried in the hillside, features built-in wine racks and a table constructed of redwood once used in wine barrels.



ABOVE: "Modern architecture is not the norm here," remarks Dennis Farrar, "but the house fits into the landscape so well that it is not in contrast with the rest of the area." Retaining walls like the gabion one at the front of the house hold the structure on a steep slope. The house was placed to minimize the removal of trees and landscaped so that the forest, dominated by aspens, will reclaim disturbed areas.





pography, with a rear volume burrowed into the hillside. Its 90-degree orientation—a “crisscrossing, highly intuitive plan,” in the architect’s words—allows each of the major rooms multiple exposures. (The living room, with its double-height windows, for example, looks into the alpine forest and through the dining room across the Wasatch Val-

ley.) “The spaces at once tell you everything about the world around you,” says Bohlin, whose Wilkes-Barre-based firm, Bohlin Cywinski Jackson, is noted for the strong integration of building and landscape.

From a winding drive and semicircular auto court, the second-level main entrance is reached by a bluestone staircase. A slatted wall plane per-

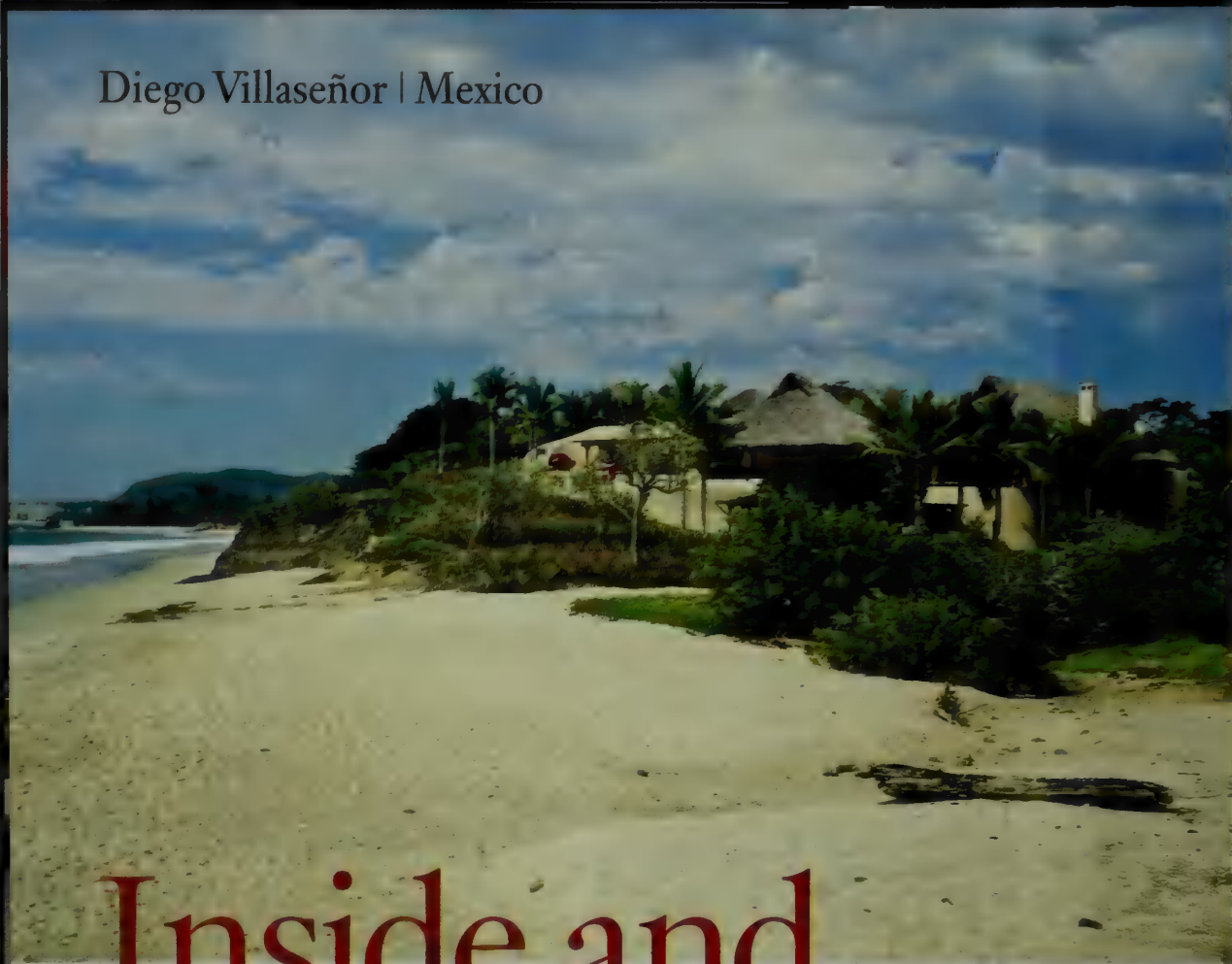
pendicular to the grain of the house continues through the entrance hall out to a private terrace for the couple, both lawyers. A less formal lower entrance is on the other side of the wall and adjacent to the greenhouse, a projecting grid-glass structure where Dennis Farrar cultivates orchids. The east-west wing, containing the living and dining area

and the master suite, climbs the hillside, while the north-south wing (including the main entrance, guest rooms, kitchen, pool, wine cellar and garage) follows the site’s contour.

The articulation of the house’s steel structure makes a visually commanding narrative. “We used wood in the leg of the L and steel running

*continued on page 331*





# Inside and Out on the Coast

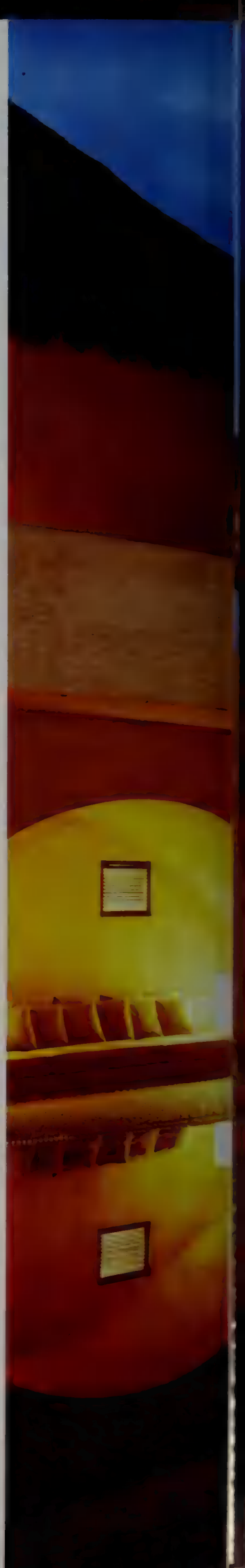
A NEW BEACHFRONT  
DESIGN NORTH OF PUERTO  
VALLARTA FLOWS FROM  
ITS SURROUNDINGS

Architecture and Interior Design  
by Diego Villaseñor  
Text by Michael Frank  
Photography by Michael Calderwood

**RIGHT:** For his client's site (above) on Mexico's Banderas Bay, architect Diego Villaseñor conceived an exotic multiwinged experience, one where water is seemingly omnipresent and the architectural lines are derived from the natural surroundings, including the shapes of the bay and various types of native butterflies. Past the reflecting pool, he framed a view of the Pacific.

**T**he Mexican architect Diego Villaseñor is something of a magician. Certainly he has a conjurer's intuitiveness, which, when combined with experience, vision and modesty, helps him to create special houses. "Far too often we think of ourselves as all-powerful human beings," he says, "and we forget to engage—and play—with our natural settings. My architecture is emotional. I work laterally. I am not afraid of liabilities; I turn them into assets."

Where another architect might have been daunted by the lot Villaseñor's client bought north of Puerto Vallarta, on Mexico's serene Banderas Bay, Villaseñor saw an opportunity to be imaginative









ABOVE: The wings branch off from a river-stone-surfaced reflecting pool, which is also where one enters each building. LEFT: Villaseñor's design reveals itself subtly, in carefully planned stages. There are many memorable nuances to be taken in, including an orchestrated moment of interplay between shadows and reflections outside a stair to a dining area.



instead. His client, a Dallas-based CEO, had previously vacationed in Hawaii, but he happened to visit Punta Mita's Four Seasons Resort, itself a Villaseñor design (see *Architectural Digest*, July 2000). "I'd had no real history of going to Mexico, but the beaches were so pristine, and the place was so close to Dallas and in the same time zone," he explains, "that I decided one day to wander into the local real estate office."

Twenty or so parcels of beachfront property had been developed near the hotel, but one of the few that were still available had a very id-

iosyncratic terrain, in that sloped from a rise of 30 feet at the westernmost edge close to sea level at the easternmost. "Diego was the last three architects I interviewed," the client recalls. "Within an hour I knew he was the right person. He had studied where the prevailing winds were from, where the sun rose and set, what the flora and fauna were. He was full of original ideas."

"We spoke about the difficulty of the setting," says Villaseñor. "We spoke about the relationship of architecture to nature. Basically wh-



proposed was finding a way to touch all aspects of the space—the roundness of the bay, the distant islands and mountains, the landscape, the sky. Not every house by the sea has to assault you with its views. This was to be a house in which one could live in different states of mind."

For Casa Papelillos, Villaseñor designed a structure whose shape was gently in-

spired by the many butterflies he observed fluttering across the land. He conceived separate pods—or wings—for the family (his bachelor client married and had a child soon after the project began) and their guests, so that the house could function both privately and publicly. In the center he envisioned a courtyard, which serves as a locus of distribution for the house and features a

shallow reflecting pool that can be drained to host large parties. And he devised public rooms that were rounded like the bay and had traditional roofs made of *palapa*; open to the elements, they provide an opportunity to live indoors and outdoors at the same time.

At every turn Villaseñor fought the limits of the lot. "I wanted the house to feel isolated," he says. "But not alone,

because you are not alone when you are in nature." Via the careful placement of windows and other openings, he borrowed as much of the surrounding landscape as he could, giving the illusion of endless vistas. ("Where I want things to end," he declares, "I put a wall.") He introduced the view of the sea only gradually and made the physical approach to it, through a series

While the amoeba-like forms of the exterior epitomize the more dramatic side of organic architecture, inside, in spaces such as the living room, the emphasis is on materials and handcraftsmanship. From the river stones embedded in sections of the marble floor up to the ceiling's intricate network of peeled-guayabillo-log beams and poles and vine straps, there are engaging details throughout.





Villaseñor made sure that his clients could have their meals in half a do



ent locations, following or fleeing the sunlight as they preferred.



The success of a seaside retreat, particularly on the Pacific coast, is often measured in the simple terms of the effectiveness of the main gathering place for watching the sunset. From the shady viewpoint of the marble-floored terrace, all appears to be in place.





ABOVE: Another portion of the thatch-roofed terrace, just down the marble stairs from the open observatory and in front of the pool, has an enticing pair of hammocks draped from its guayabillo-wood posts and beams. The two potted bougainvilleas lend an invigorating boost of color to an otherwise tranquil palette.

of terraces and paths, part of the ever-varied experience of Casa Papelillos.

Indeed, it is the changeability of the house, or, more accurately, one's changing impression or experience of it, that gives it such a special, vivid serenity. Villaseñor made sure that his clients could have their meals in half a dozen different locations, following or fleeing the sunlight as they preferred. They can embrace the beach or seek shaded refuge from it in quiet courtyards

and vest-pocket gardens. They can spend time in open communal rooms or retreat to intimate cloistered bedrooms.

For all its ambitions, the house is practically and sturdily constructed. Villaseñor saw to it that the building itself would be durable and easy to maintain. He specified perpetually cool honed marble for the floors. The walls are composed of steel-reinforced tinted cement. The large overhanging *palapa* roofs cool and shade the public rooms "like a big

OPPOSITE: "The pool mimics the shapes and forms of nature, while providing the visual effect of continuity toward the sea," Villaseñor says. The large free-form design has multiple levels and features an infinity edge.

sombrero," whose shape the deliberately evoke.

As for the furniture and appointments, Villaseñor made intelligently scaled and appropriate gestures. He designed long built-in sofas; a massive low table that cleverly split in two, in order to provide access to the sofa; a wrought iron chandelier that burns candle and rises and lowers on a crane because "always at the coast in Mexico we want to keep things simple."

For Villaseñor, that means Oaxacan pottery, a driftwood "sculpture" carried in from the beach, as if it were an offering from the sea. It means Mexican textiles, floors studded with river stones, vases of fresh flowers and softening dried grasses. But more important than any single object or room or view, means understanding what Villaseñor calls the art of living. "Because being at the seashore in my country, is ultimately about simplicity itself." □



ABOVE: The golden-hued master bedroom, which is open to its own study, is similarly designed and decorated to be a soothing space. As elsewhere, the floors are done in cool marble.







Stephen Bucchieri | New Mexico





# Aligned with the Heavens

NEAR SANTA FE, A MINIMALIST HOUSE SPEAKS TO NATIVE WAYS

Architecture by Stephen Bucchieri, AIA/Text by Patricia Leigh Brown/Photography by Robert Reck

A thousand years ago, on an isolated butte in Chaco Canyon in northern New Mexico, the Anasazi Indians marked the arrival of solstices and equinoxes through eloquent assemblages of light. They aligned slabs of rock to channel the sun; thin beams passed through stony portals to alight at the center of a spiral petroglyph.

The Anasazi's sophisticated knowledge of astronomy and geometry is perhaps an unlikely departure point for a 10,000-square-foot minimalist residence of glass, steel and stone situated on 195 acres in the foothills north of Santa Fe. But, like its ancient coun-

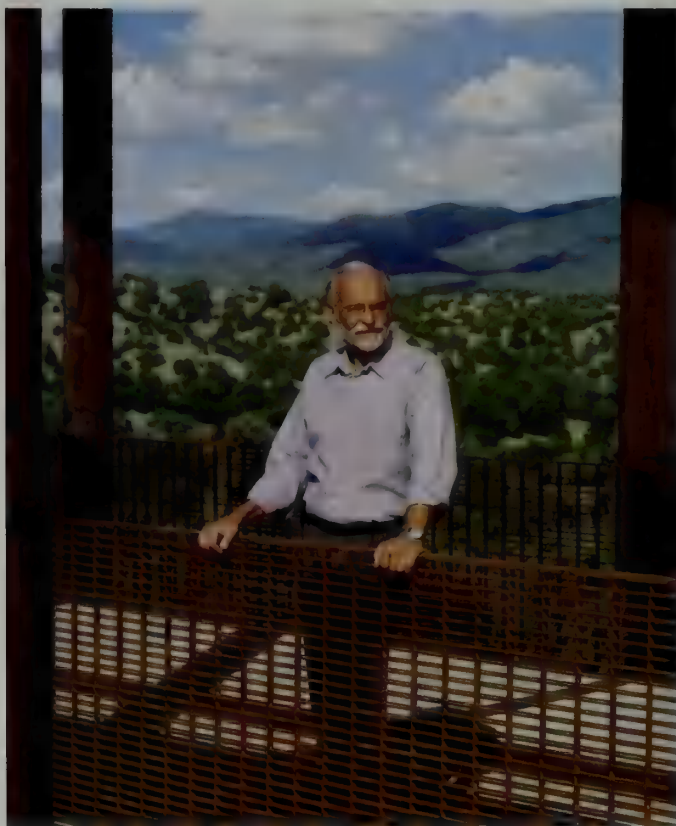
terparts, the house was placed using the guidance of the North Star and the sun at solar noon. In a fitting spin for art-conscious modern-day Santa Fe, a ray of sunlight, pencil thin at first, slowly makes its way across the silver-gray limestone floors of a long art gallery space, reaching the exact center of the hall at solar noon. The owners are awed by the light show. The wife, a novelist, calls the ray "the power beam."

Designed by Stephen Bucchieri, a Cleveland architect, the residence is tucked below a ridgeline on a high crescent of land set amid a seemingly infinite tableau of brown earth, piñon and juniper. To



A residence designed by architect Stephen Bucchieri harmonizes with its rugged setting north of Santa Fe. The clients, an entrepreneur and a novelist, "were firm in their desire that the terrain be minimally disturbed," says Bucchieri. TOP: The 10,000-square-foot glass, steel and stone house stands below a ridgeline. ABOVE RIGHT: Silky Thread grass lines the walkway to the main entrance. The landscape design is by Julia Berman. OPPOSITE: The living room offers views of the Sangre de Cristo Mountains. Odegard rug.





The design, says Bucchieri (above), “didn’t start with a preconceived idea or form but was shaped by the main circulation path and the views.” **BELOW LEFT:** The floor plan. Pueblo houses in the region, which “emphasize a linear arrangement of rooms,” he explains, were an influence. The house is centered around the gallery, which forms a passageway connecting the main living areas. **BELOW RIGHT:** The dining room.

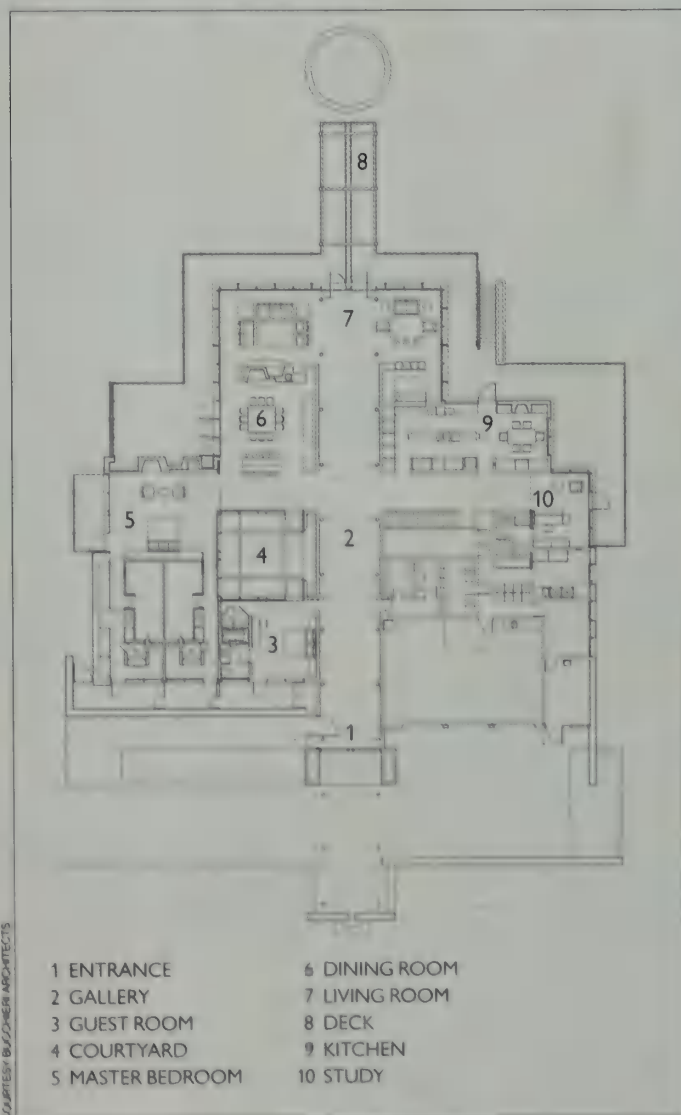
the east are the Sangre de Cristo Mountains; to the west are the Jemez Mountains. The burnished, weathered steel and stacked Pecos sandstone structure feels at once a part of the rugged terrain and its elegant foil. “We wanted to merge with the landscape but also claim a part of it,” the architect says.

The clients (the husband is an entrepreneur) are serious collectors of Minimalist art and sculpture, Incan textiles and Native American parfleches, buffalo and cowhide saddlebags that the husband likens to abstract painting. Strategically placing Minimalist pieces throughout—including a meadow where sculpture now grazes—they have curated their own landscape.

The couple wanted a resi-

dence that was itself a Minimalist artwork but was also respectful of the land. The architect strove to avoid architectural clichés, or what Bucchieri calls “adobe everywhere.” The architect and the pair, for whom he had designed a previous residence near Cleveland, visited Chaco Canyon and became interested in the origins of indigenous architecture. They also admired the spalls of unquarried sandstone tumbling down vertiginous hillsides.

The long art space, located in the center of the residence and aligned with Polaris, forms a path connecting the main living spaces. Light enters through a central skylight channeled through baffles that allow a 16-inch ray to move from east to west, arriving





The gallery was sited so that one reaches its center at noon. "You can sit on the floor and literally watch the world move," says the wife. Among the sculptures in the couple's collection are Fritz Koenig's *Blue II*, *Background*, and Manuel Neri's *Box Series*. *1' 3/4, 5* and *Wool's painting* *Unfold* is at left.



the center around noon. Skylights along the sides create diffuse light that reflects off a horizontal shelf below, providing ideal conditions for viewing art.

The configuration of the gallery space, with its wide

hall, extends outside, bringing the residence's structural elements into the landscape. The north end of the house culminates in a projecting steel deck that offers panoramic views. Its imposing overhang of deliberately weathered steel resembles

welded industrial I-beams. "We wanted the walls to continue past the structure so they would become part of the landscape," says the architect.

Tubular steel columns are designed to echo the peeled-timber beams and lintels of

pueblo architecture, their patina constantly changing. The look of the stacked walls of uncut stone, patterned with moss and lichen, also shifts with the light.

The residence's constant sense of change, the material



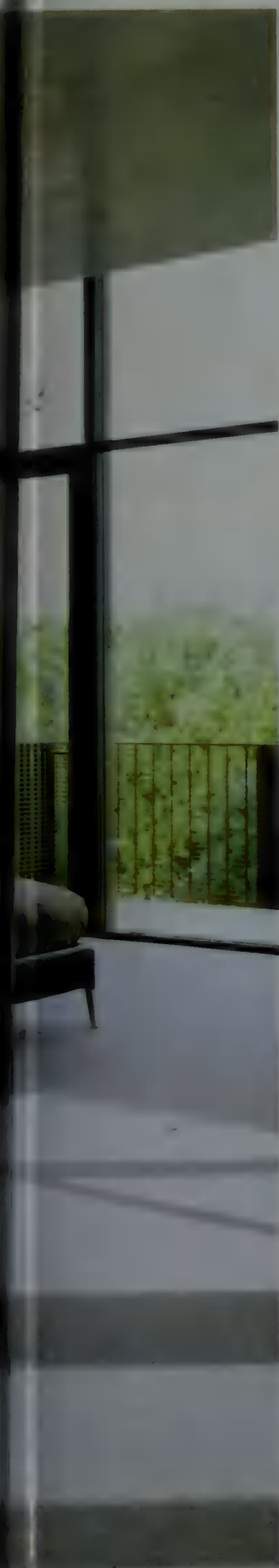
own largely from nature, de-  
 its its owners. "We've always  
 ed interesting and surpris-  
 in spaces," says the husband.  
 "The richness of the steel is  
 like a new palette all the time,  
 and just as the seasons change,  
 the house is always changing

too. There's an intimate yet al-  
 most sacred sense of space."

Nature was the thoughtful,  
 soft-spoken architect's perpet-  
 ual guide. The ceiling heights  
 were determined by views of  
 the mountains and clouds. The  
 approach to the house wends

its way past a rough-hewn stone  
 wall and entrance walk, inset  
 with native grasses and Mini-  
 malist sculpture. The master  
 bedroom looks out to an inner  
 courtyard crisscrossed by wa-  
 ter channels designed by land-  
 scape designer Julia Berman.

The couple enjoy being  
 "wanderers" in the residence,  
 says the wife, observing the pat-  
 terns of light and watching dis-  
 tant storms. The home is one  
 that fully embraces the natural  
 world. "It's a house that really  
 makes you look," she says. □



LEFT: The master bedroom. The plaster ceiling and walls were tinted to match the limestone floor. ABOVE: Adjacent, separated by steel-framed glass windows, is a courtyard. *Untitled III* by Manuel Neri stands at its center, amid crisscrossing water channels. BELOW: A soapstone fireplace accents the seating area in the master bedroom. To its left hangs *Field* by Grant Hayunga. Flexform chaise longue, armchair and ottoman.





The couple wanted a residence that was  
itself a Minimalist artwork  
but was also respectful of the land.



The main living area has 16-foot-high windows that make the outside seem as if it were “a continuation of the interior space, bringing the landscape in,” Bucchieri says. Projecting past it, a burnished-steel deck, raised above grade, “acts as a bridge to the vistas beyond,” he adds. “The house appears to float atop the land.”



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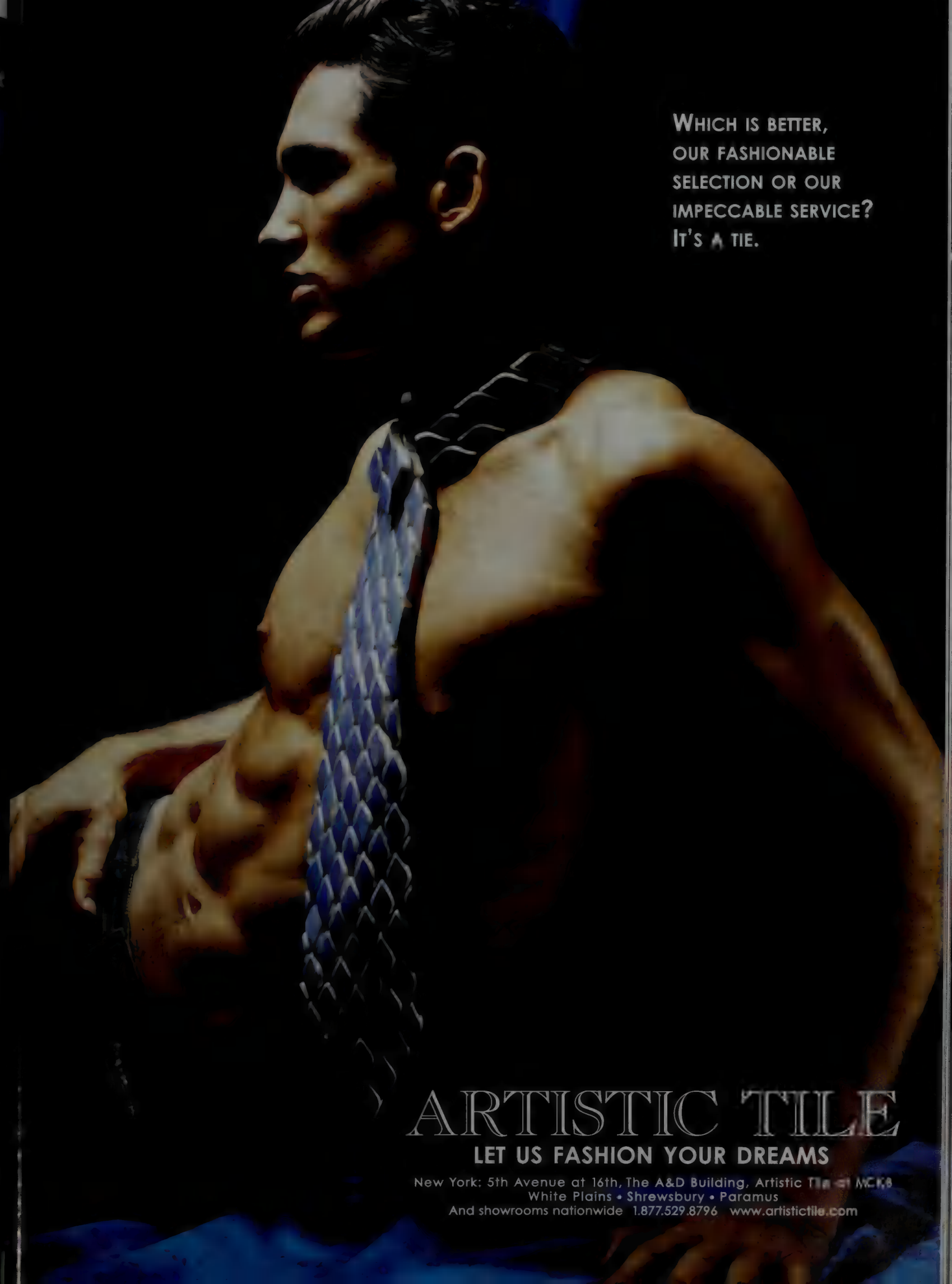
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A dramatic black and white photograph of a man in a suit, shown from the chest up in profile. He is looking down at a woman's head, which is placed inside the collar of his shirt. The lighting is high-contrast, highlighting the textures of the suit and the contours of the bodies.

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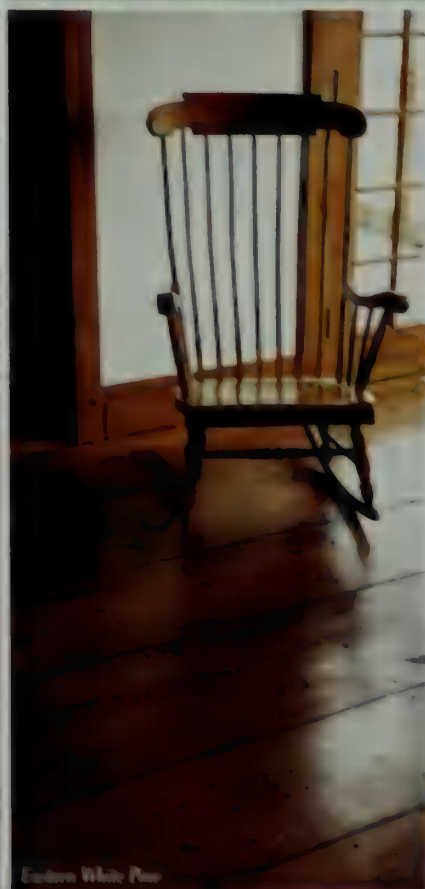


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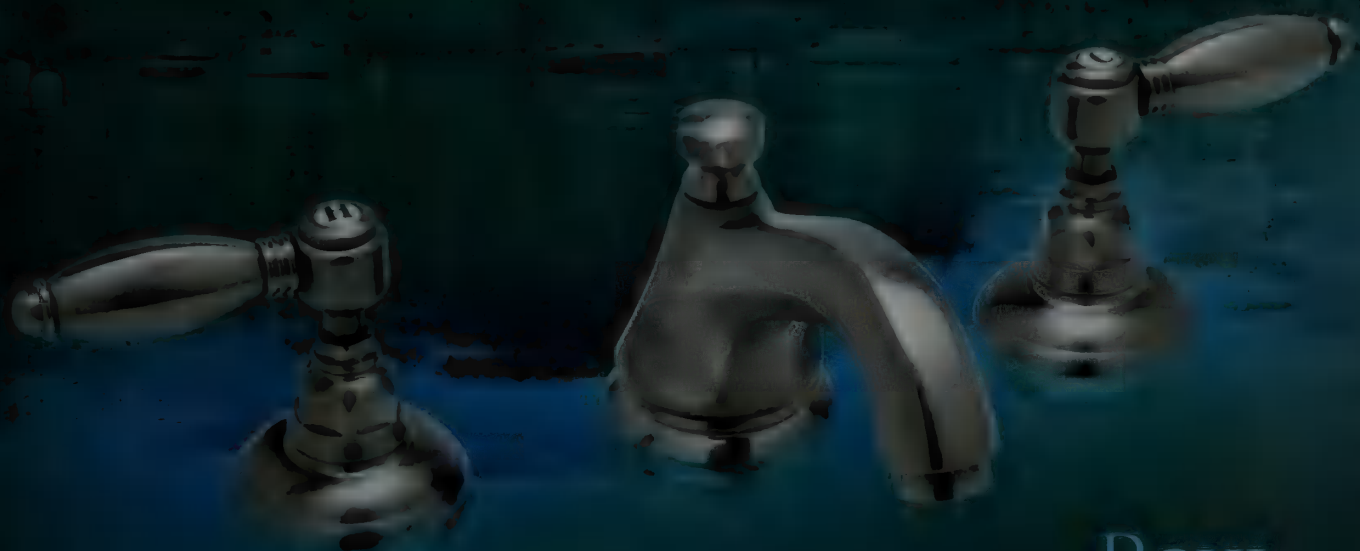
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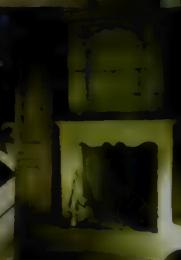
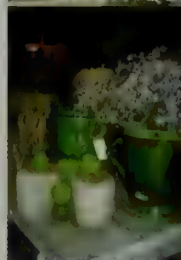
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**112-Maitland-Smith.** Offering an array of distinctive and unique decorative accessories, lighting and accent furniture. Visit [www.maitland-smith.com](http://www.maitland-smith.com).

**113-Marge Carson.** Design leader of high-end furniture that sets a tone of romance, elegance and style for the living room, bedroom and dining room. Visit [www.margecarson.com](http://www.margecarson.com). No literature available.

**114-115-McGuire.** Please call (800) 662-4847 or visit [www.mcguirefurniture.com](http://www.mcguirefurniture.com) for a complete catalog of all of our products or free color brochures. Full catalog, \$50, circle (#114). Free brochure, circle (#115).

**116-Michael Taylor Designs.** Providing a complete collection of antique reproductions and outdoor collections based on the designs of Michael Taylor, creator of the "California Look." To-the-trade only. Call (415) 558-9940 for the nearest showroom.

**117-Palecek.** Offers distinctive designs, handcrafted from the finest natural materials. Award-winning furniture, accessories, lighting and textiles encompass beauty, innovation and quality. To-the-trade only. \$40.

**118-Pearson.** Consumer brochure featuring a variety of sofas, chairs, loveseats and ottomans from the 500+ styles available in the Pearson line. \$1.

**119-Phyllis Morris Originals.** Designer and manufacturer of custom luxury home furnishings for more than 50 years. Deluxe catalog available. Visit our website [www.phyllismorris.com](http://www.phyllismorris.com). \$250.

**120-Poliform.** Italian manufacturer of high-end wardrobe systems, wall units, beds and kitchens. Collaborations with architects such as Paolo Piva and Carlo Colombo mix fashion, function and technology together.

**121-Stickley.** Since 1900, Stickley has been handcrafting some of the world's finest wood furniture, leather and fine upholstery. [www.stickley.com](http://www.stickley.com). \$10.



**122-Summit Furniture, Inc.** Dedicated to excellence in design, materials and craftsmanship. Collaborating with distinguished international designers to create beautiful teak furniture for interior and exterior applications in contract, residential and marine environments.

**123-Sutherland.** Outdoor furniture transformed from the mundane to the sublime, inspiring designers to rethink the out-of-doors as a continuum of their interiors. Call (800) 717-8325 or visit [www.sutherlandteak.com](http://www.sutherlandteak.com).

**124-Swaim Inc.** Swaim Upholstery and Occasional meets the highest industry standards of quality and design excellence. A range of styles from contemporary to traditional. Visit [www.swaim-inc.com](http://www.swaim-inc.com).

**125-Thomasville.** Start dreaming up new ideas for your home with the interior design advice found in *Thomasville Dream Magazine*. Visit [www.thomasville.com](http://www.thomasville.com) for a free subscription.

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**127-Bailey Banks & Biddle.** For almost two centuries, presenting the finest names in jewelry and timepieces. Call (800) 651-4222 for the location nearest you or visit [www.baileybanksandbiddle.com](http://www.baileybanksandbiddle.com). No literature available.

**128-Bulgari.** Synonymous with the finest Italian style for over a century. Outstanding jewels, watches, a vast range of leather goods, silver gifts and perfumes are now coveted by a sophisticated clientele in over 150 countries.

**129-Cartier.** Synonymous with exquisite jewelry and watches, Cartier also offers leather goods, pens, lighters, scarves, fragrances, china and crystal. Call (800) CARTIER or visit [www.cartier.com](http://www.cartier.com).

**130-Diamond Trading Company.** Celebrate your past, present and future with a piece of three stone diamond jewelry. Visit [www.adiamondisforever.com](http://www.adiamondisforever.com) to view three stone jewelry designs. No literature available.

**131-DiModolo.** Created in 18K white and yellow gold, sparkling diamonds and intense colors of sapphires and semi-precious stones impeccably adorn the pieces. This inspired collection for women is both modern in design and classic in approach. Free.

**132-Georg Jensen.** Founded in 1904, Georg Jensen has always stood for refined and organic design that is both pure and beyond fashion. The elegant simplicity of jewelry and watches continues to evoke surprise and delight the senses.

**133-Leslie Greene.** From denim-and-diamonds to elegant evening gown attire, offering a delicate balance between luxury, style and versatility. Kindling a diverse following of women, A-list celebrities, major department stores and prestigious fine jewelry stores nationwide.

**134-Mikimoto.** The originator of cultured pearls since 1893 invites you to receive our newest catalog. Please call (888) 710-2323 or visit [www.mikimotoamerica.com](http://www.mikimotoamerica.com).

**135-Montblanc.** Synonymous not only with fine writing instruments, but also known for its timeless Swiss-made watches, leather accessories, jewelry items, fragrance and eyewear. Call (800) 995-4810 or visit [www.montblanc.com](http://www.montblanc.com).

**136-Patek Philippe.** Available at authorized retailers across the U.S. Creating fine timepieces to be cherished by generations. Receive a soft-cover catalog highlighting the collection or visit [www.patek.com](http://www.patek.com).

**137-Raymond Weil.** Swiss-made timepieces. Elegant, sporty and classical collections featuring 18K gold and stainless steel.

**138-Roberto Coin.** Tradition, innovation, creativity... three words that best describe Venetian-born designer Roberto Coin. Creating jewels for almost three decades, Roberto's designs help women create their own real style. Call (800) 853-5958.

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**141-ALNO/USA.** Founded in 1927 by Albert Nothdurft, ALNO creates personalized, uncomplicated kitchens of form and function that are the essence of modern living.

**142-Ann Sacks.** Offering an array of innovative and elegant tile and plumbing that can work separately or in tandem to create a space that is enduring, beautiful and uniquely reflective of consumers' personal tastes. \$20.

**143-Art for Everyday, Inc.** North American-manufactured architectural woodcarving and lumber. Corbels, appliques, mantels, capitals, corner posts, turning posts, moldings, onlays. Unique designs for interior use. Stock products in maple, cherry, alder. Lead time: one week.

**144-Bentwood Kitchens.** Color brochures are available through local Bentwood Dealers. Call (972) 227-6855, x112 or visit [www.bentwoodkitchens.com](http://www.bentwoodkitchens.com).

**145-Bontempi USA.** With attention to detail, craftsmanship, technology, design and functionality, the Bontempi kitchen system is engineered to satisfy the needs of the individual and exceed the demands of everyday usage.

**146-bulthaup.** Incorporating the principles of material integrity, aesthetic minimalism and perfect craftsmanship into every detail of our high-quality products.

**147-CaesarStone® Quartz Surfaces.** Comprised of 93% quartz—one of nature's strongest minerals. Offering more diverse, durable, and practical countertop solutions than either granite or marble and backed by a 10-year warranty.

**148-Clive Christian.** The award-winning *Clive Christian Home* brochure is available from your nearest Clive Christian exclusive showroom. For details, please visit [www.clive.com](http://www.clive.com).

**149-Downsview Kitchens.** Design innovation and commitment to quality make Downsview the premier choice in kitchen cabinetry. Free 96-page color brochure available at your nearest showroom. Call (905) 677-9354. \$20.

**150-Kohler. Kohler Bath & Kitchen Ideas—catalogs** covering baths and whirlpools, showers, lavatories, toilets and bidets, sinks, faucets and accessories. Visit [www.kohler.com](http://www.kohler.com) or call (800) 4-KOHLER, ext. SA2. \$15.

**151-Liebherr Refrigeration.** European-quality design meets American lifestyle—inside and out. The kitchen is the center of the home and the best place to express individuality. Offering numerous options for customization to best complement your dream kitchen.

**152-153-Neff Kitchens.** The *Signature Portfolio* contains a color catalog of beautifully designed cabinetry and a set of two brochures, \$25, circle (#152). The free Neff Brochure Package includes brochures on products that improve indoor air quality and trends in kitchen designs, cabinetry designs and accessories, circle (#153).

**154-P. E. Guerin.** Fine hardware and quality service. For 150 years, the standard for excellence in home hardware. Six showrooms across the U.S. and Puerto Rico specializing in French and English hardware. Virtually any request can be met at our Manhattan showroom. \$25.

**155-Plain & Fancy Custom Cabinetry.** Food for thought—five key-ingredient catalogs to whet your appetite. Over 90 pages of country, traditional, contemporary, colorful and small dream kitchens. Cabinet details, colors, doors and more. \$20.

**156-ROHL, LLC.** Since 1983, the Rohl family has presented exclusive bath and kitchen products for America's finest homes, resorts and hotels. Call (800) 777-9762 for a free catalog or visit [www.rohlhome.com](http://www.rohlhome.com). Free.

**157-Rutt Handcrafted Cabinetry.** A beautiful full-color booklet designed to introduce you to the company through words and photos. Photo Gallery CD is also included, featuring over 70 photos of cabinetry. \$6.

**158-Smallbone.** Creating beautiful custom-made furniture for kitchens, bedrooms and bathrooms. Stunning Manhattan flagship showroom now open at 135 East 65th Street. \$15.

**159-160-Snaidero USA.** Multi-catalog portfolio with images and details on luxury Italian kitchen designs from world-renowned designers, including Pininfarina and Lucci-Orlandini. Design portfolio, \$35, circle (#159). Free brochure, circle (#160).

**161-Stone Mart.** When the design process involves natural stone, the possibilities are endless. The leading importer and distributor of natural stone tile & slab, stone & glass mosaic and gem stone slabs. \$15.

**162-Studio Becker.** Offering five catalogs, beautifully packaged in a special box containing: Collection M, Collection T, Collection Z, Kitchen Accessories Collection, and the Ultimate Wardrobe System. \$25.

**163-Sub-Zero.** Great meals begin with Sub-Zero dual refrigeration. For more information on the ultimate in food preservation, visit [www.subzero.com](http://www.subzero.com). No literature available.

**164-Thermador.** The ultimate expression of personal style and appreciation for culinary excellence. Offering a full line of state-of-the-art kitchen appliances, empowering the kitchen enthusiast for more than 70 years. Call (800) 656-9226 or visit [www.thermador.com](http://www.thermador.com).

**165-TOTO USA.** Providing the up-to-date product specifications and information needed by architects.

**166-U-Line Corporation.** The leader in built-in under-counter ice makers, Combo® ice maker refrigerators, Wine Captain® wine storage units, refrigerators, refrigerator freezers and drawers. Visit [www.u-line.com](http://www.u-line.com).

**167-Varenna/Poliform.** Manufacturing quality kitchens of style and function, Varenna has fostered a revolution in high design recognized around the world. Synonymous with quality, design, variety and flexibility.

**168-Vent-A-Hood.** "Magic Lung" centrifugal blowers efficiently liquefy cooking grease while permanently exhausting odors. The most powerful, quiet and easy ventilation system that can be installed in your home.

**169-The Viking Life.** When you own a Viking kitchen you need a really good reason to leave. Culinary and intimate wine tastings, exotic travel experiences and more. Visit [www.thevikinglife.com](http://www.thevikinglife.com).

**170-171-Walker Zanger.** Create your own unique vision in tile and stone with this 284-page catalog. Includes a luxurious collection of handmade ceramic tile, terra cotta, metal, stone tile and slabs, mosaic glass. \$36, circle (#170). Free brochure, circle (#171). Call (877) 611-0199 or visit [www.walkerzanger.com](http://www.walkerzanger.com).

**172-Waterworks.** Luxury resource for the complete bath experience. From fixtures, fittings and furniture, tile, textiles and accessories. \$15.

**173-Wm Ohs, Inc.** Exquisite handcrafted kitchen transport the spirit and charm of traditional European and times-past America into today's modern, preppy kitchen. \$5.

**174-Wolf.** The secret of better meals? Better equipment. For more on Wolf's high-performance ovens, range cooktops and grills, visit [www.wolfappliance.com](http://www.wolfappliance.com). Literature available.

**175-Wood-mode.** Distinctive styles and fine design give the timeless look of fine furnishings in styles, room and design preference. Call (877) 635-7500 or visit [www.wood-mode.com](http://www.wood-mode.com).

**176-Zephyr Ventilation.** Add an artistic, enlightened elegance to your kitchen with the world's first signature line of ventilation hoods: Cheng Design by Zephyr. Call (877) ZEPHYR4 or visit [www.zephyronline.com](http://www.zephyronline.com).

#### LIGHTING

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**178-Arte de Mexico.** Redefining the way discerning buyers decorate today. Offering a unique collection of hand-forged iron and carved-wood lighting with meticulous attention to detail. \$45.

**179-Boyd Lighting.** Celebrating 85 years of creating premium lighting solutions that beautifully complement exclusive residential interiors. Rich materials, expert craftsmanship and integrity of design are inherent in every product. Visit [www.boydlighting.com](http://www.boydlighting.com).

**180-181-Fine Art Lamps.** Available catalogs include 2007 comprehensive indoor product catalog (#180) and 2006 outdoor supplement (VOL 3) (#181). Visit [www.fineartlamps.com](http://www.fineartlamps.com).

**182-Framburg & Co.** Handcrafting lighting fixtures in the United States since 1905. Offering more than 100 styles, from contemporary to traditional. Custom design upon request. \$15.

**183-Leviton Manufacturing Co., Inc.** The new Leviton Collection of premium-grade lighting controls and devices offers an exclusive design aesthetic. Controls and switches offer crisp actuation with precision and soothing blue LEDs. Call (888) 4-ACENT1 or visit [www.leviton.com/acenti](http://www.leviton.com/acenti).

**184-Lutron Electronics.** Learn how Lutron lighting controls make your life more productive, relaxed, efficient, dramatic and simply more fulfilling. Free.

**185-Nicholas Antiques.** Specializing in antique and reproduction lighting. Pillows, furniture and more are also represented in the showroom. No literature available.

**186-Schonebek Worldwide Lighting.** Classic custom crystal chandeliers as well as new high-tech Geometrix® lighting. For a free DVD and literature, call (800) 836-1892 or visit [www.schonebek.com](http://www.schonebek.com).

**187-Vaughan.** Full lighting catalog available to request. \$50.

#### MISCELLANEOUS

**188-Agostino Antiques.** Known for the finest 18th- and 19th-century English and Continental and antique reproductions. Brochure available. Visit [www.agostinoantiques.com](http://www.agostinoantiques.com).

**189-Ancient Olive Trees.** Selling olive trees 50 to 100 years old.

**190-CP Films.** Unlock lasting beauty and comfort professionally installed solar control film that reduces 99% of damaging UV rays from fading fabrics. It also reduces unwanted glare and reflection.

**191-Electrolux.** In fine homes and restaurants throughout Europe for over 70 years. All products are thoughtfully designed to help you create the home you want. More about our full line of premium kitchen appliances. Visit [www.electroluxusa.com](http://www.electroluxusa.com).

**192-Private Garden.** Designs, manufactures, constructs conservatories, garden rooms, pool enclosures, orangeries and Victorian glasshouses. Please visit [www.private-garden.com](http://www.private-garden.com).



*continued from page 262*

closure for the master bedroom—an intimate space for solitary relaxation,” explains Mindel.

On paper, their solution is a finely fretted, linear jigsaw with the elegance of an abstract print. In three dimensions, it resembles what Shelton calls “a boathouse or marina built out onto a pier.” The designers extended the gridwork of the building’s core at angles to the river, creating, in essence, a solid square container within a trapezoidal vitrine. The “boathouse” walls are paneled horizontally in bleached elm; pocket doors close off a graphic, charcoal-gray-and-white bath and a sleeping alcove lined with books that is as virile and tidy as a captain’s stateroom. “It’s deeply sat-

“It’s deeply satisfying to eliminate the inessential from a décor.”

isfying,” Mindel concludes, “to eliminate the inessential from a décor, but that doesn’t mean you have to banish sensuous comfort or idiosyncrasy. Taken to extremes, modernism can become putanical. It’s based on the premise that beauty is honesty, and honesty can, as we know, sometimes be brutal. But the greatest modernists—and perhaps the Scandinavians in particular—were just as honest about human needs.”

A lurid sun is setting behind the shoreline of Jersey City, and a thunderstorm moving inland roils the horizon. The violence of the spectacle makes a dramatic foil for the serenity of the interior. Perhaps that contrast was a source of the client’s powerful, first attraction to the space. The muscular calm of his own manner suggests a character at home with, and perhaps a connoisseur of, controlled risk. As the clouds break, he rummages in an ingeniously concealed storage closet to find an umbrella for his guest. “Though Lee and Peter have a distinctive signature, at the end of the day, they designed an apartment where I feel like myself. And whatever the weather, it’s hard to be in a bad mood here.” □

Visit [ArchitecturalDigest.com](http://ArchitecturalDigest.com) to see a video of Lee F. Mindel discussing the Meier apartment and other recent projects.

*continued from page 311*

along the north-south axis,” says project architect George A. Bradley. “The idea behind the steel was to expose it, express it and be honest about its structural role.” Adds Bohlin: “Steel makes perfect sense when you want very slender elements that still work at great strength—and marrying wood and steel successfully involves finding a way to combine them when they’re each the most important material for the situation.”

Wood (Douglas fir rafters and roof decking and western red cedar siding on the exterior and interior walls) is a material “people connect to because, as with stone, they can imagine where it came from,” Bohlin says. “It has emotional and romantic qualities—it tells you about itself.” He used two widths and thicknesses of cedar, varying the scale for subtle differentiation.

Stepped lead-coated-copper roofs distinguish the volumes and their hierarchical functions (those over the main entrance and living room are highest) and delimit the intersecting spaces. Steel columns support the roof system except in the living room, which is bisected by a custom steel truss. At its termination, anchoring the living and dining area, is a massive stone fireplace; behind it, a staircase runs from the third-floor master suite to the lower-level exercise room and pool.

The 25-meter lap pool, encased in ceiling-height glass, cantilevers over a seasonal stream at the house’s northernmost

“The spaces at once tell you everything about the world around you.”

end. An acrylic panel extends from the pool bottom to the stainless-steel ceiling, giving the appearance of an infinity edge; the ceiling (“reading like a hologram,” Bohlin observes) reflects the trees, the sky and the water. “Peter has a pool, and his wife swims, so he knows that swimming is both aesthetic and spiritual,” says Vicki Farrar. “He understood that for me the pool would not be simply a utilitarian exercise space but the defining feature of the house.” Bohlin embraced the opportunity: “It let me further blur the line between interior and exterior, while creating some magic in the environment.” □

A listing of the architects, designers and museums featured in this issue

#### PACIFIC PANORAMA

Pages 70–80

**Wallace E. Cunningham, Inc.**

P.O. Box 371493

San Diego, California 92137

619-293-7640

[www.wallacecunningham.com](http://www.wallacecunningham.com)

**Pamela Smith Interiors, Inc.**

1117 West Arbor Drive

San Diego, California 92103

619-291-5792

**Takendo Aarii**

**Takendo Design**

P.O. Box 927375

San Diego, California 92192

858-455-8446

[www.takendodesign.com](http://www.takendodesign.com)

#### MODERN ON TOP

Pages 82–90

**William T. Georgis Architect**

233 East 72nd Street

New York, New York 10021

212-288-6280

**Edmund D. Hollander**

**Landscape Architect Design, PC**

200 Park Avenue South

New York, New York 10003

212-473-0620

[www.hollanderdesign.com](http://www.hollanderdesign.com)

#### ANTOINE PREDOCK

Pages 92–98

**Antoine Predock Architect PC**

300 12th Street NW

Albuquerque, New Mexico 87102

505-843-7390

[www.predock.com](http://www.predock.com)

#### THE MARK OF A MASTER

Pages 102–108

**Fundação Oscar Niemeyer**

[www.niemeyer.org.br](http://www.niemeyer.org.br)

#### AT ONE WITH THE LAND

Pages 110–118

**Jim McLaughlin**

**McLaughlin and Associates**

**A.I.A. Architects Chartered**

P.O. Box 479

Sun Valley, Idaho 83353

208-726-9392

[www.mclaughlinarchitects.com](http://www.mclaughlinarchitects.com)

**Libby Brost Design**

15466 Los Gatos Boulevard

Los Gatos, CA 95032

408-354-2567

[www.libbybrostdesign.com](http://www.libbybrostdesign.com)

**Doug Clemens**

**Clemens Associates Inc.**

P.O. Box 300

Ketchum, Idaho 83340

208-726-5331

**Gary Storey**

**Storey Construction**

P.O. Box 1877

Ketchum, Idaho 83340

208-726-8816

*continued on page 332*



A listing of the architects, designers and museums featured in this issue

## GAME, SET, MATCH

Pages 136–140

**Robert Rhodes**

**Associates Architects**

330 West 42nd Street  
New York, New York 10036

10 Lawes Lane

Garrison, New York 10524

212-947-1996

[www.rhodesarchitects.com](http://www.rhodesarchitects.com)

## TEMPLES OF LIGHT

Pages 142–152

**Hugh Newell Jacobsen**

**Architect F.A.I.A., PLLC**

2529 P Street NW

Washington, D.C. 20007

202-337-5200

[www.hughjacobsen.com](http://www.hughjacobsen.com)

## CARRIAGE HOUSE CLASSIC

Pages 170–180

**Beth Klomparens**

**Klomparens, Inc.**

250 Fifth Avenue

New York, New York 10001

212-683-3350

## WATER'S HEALING POWER

Pages 182–191

**Rajeev Kathpalia**

**Vastu Shilpa Consultants**

"Sangath" Thaltej Road

Ahmedabad 380054, India

91-79-2745-4537

[www.sangath.org](http://www.sangath.org)

## A COLLECTOR'S CACHE

Pages 192–194

**Craig Wright**

**C. M. Wright Inc.**

706 North La Cienega Boulevard

Los Angeles, California 90069

310-657-7655

**Sotheby's**

1334 York Avenue

New York, New York 10021

212-606-7000

[www.sothebys.com](http://www.sothebys.com)

## LEGACY IN STONE

Pages 198–206

**The Isamu Noguchi Garden**

**Museum Japan**

3519 Mure, Mure-cho

Kita-gun, Kagawa 761-0121

Japan

81-87-870-1500

[www.isamunoguchi.or.jp](http://www.isamunoguchi.or.jp)



## SAVORING THE LIFE

**AQUATIC**

Pages 226–233

**Lake/Flato**

311 Third Street

San Antonio, Texas 78205

210-227-3335

[www.lakeflato.com](http://www.lakeflato.com)

**Stonefox**

611 Broadway

New York, New York 10012

212-473-7900

[www.stonefox.us](http://www.stonefox.us)

## TAKING ON THE SKY

**AND SEA**

Pages 234–241

**Norman Foster**

**Foster and Partners**

Riverside Three

22 Hester Road

London SW11 4AN, England

44-20-7738-0455

[www.fosterandpartners.com](http://www.fosterandpartners.com)

## FLIGHT OF FANCY

Pages 242–249

**Arquitecto Marco Aldaco**

Paseo de la Cañada 3872

Guadalajara, Jalisco 45129

Mexico

52-33-3642-2959

## ART IN RESIDENCE

Pages 250–257

**Eddie Jones**

**Jones Studio, Inc.**

4450 North 12th Street

Phoenix, Arizona 85014

602-264-2941

[www.jonesstudioinc.com](http://www.jonesstudioinc.com)

**Bill Tonnesen**

**Landscape Architect**

105 East 15th Street

Tempe, Arizona 85281

480-968-7895

[www.arttonnesen.com](http://www.arttonnesen.com)

## REFLECTING ON AN IDEAL

Pages 258–265

**Peter L. Shelton**

**Lee F. Mindel**

**Shelton, Mindel & Associates**

56 West 22nd Street

New York, New York 10010

212-206-6406

## FINDING A NICHE ON

**CAVALLO**

Pages 266–271

**Savin Couëlle**

Località Abbiadori C.P. 4

07020 Porto Cervo, Italy

39-07-89-97-11-08

[www.couelle.com](http://www.couelle.com)

## LIKE A REPTILE IN THE SUN

Pages 272–279

**Bart Prince, Architect**

3501 Monte Vista NE

Albuquerque

New Mexico 87106

505-256-1961

[www.bartprince.com](http://www.bartprince.com)

**Judith Phillips**

**Bernardo Beach Native**

**Plant Farm**

1 Sanchez Drive

Veguita, New Mexico 87062

505-345-6248

## GROUNDING IN TRADITION

Pages 280–287

**Marc Appleton**

**Appleton and Associates Inc.**

1556 17th Street

Santa Monica, California 90404

310-828-0430

[www.appleton-architects.com](http://www.appleton-architects.com)

**Mark Enos**

**Enos & Co.**

705 North Alfred Street

Los Angeles, California 90069

323-655-0109

[www.enosco.com](http://www.enosco.com)

**Sean Knibb**

**Knibb Design**

141 S. Barrington Avenue

Los Angeles, California 90049

310-440-0101

[www.knibbdesign.com](http://www.knibbdesign.com)

## GRAND OPENING IN

**HONG KONG**

Pages 288–295

**Chang Bene Design Ltd**

**Architects/Interior Designers**

Yu Yuet Lai Building

43–55 Wyndham Street

Central, Hong Kong

852-2881-7575

244 Fifth Avenue

New York, New York 10001

212-726-1844

[www.changbenedesign.com](http://www.changbenedesign.com)

## RECONSIDERING THE

**BEACH HOUSE**

Pages 296–303

**S. Russell Groves**

210 11th Avenue

New York, New York 10001

212-929-5221

[www.srussellgroves.com](http://www.srussellgroves.com)

## INTERSECTION WITH

**NATURE**

Pages 304–311

**Peter Bohlin**

**Bohlin Cywinski Jackson**

49 Geary Street

San Francisco, California 94108

415-989-2100

[www.bcj.com](http://www.bcj.com)

## INSIDE AND OUT ON

**THE COAST**

Pages 312–319

**Diego Villaseñor Arquitecto**

**Asociados, S.C.**

Gob. Tiburcio Montiel No. 96

Col. San Miguel Chapultepec

Mexico D.F. 11850, Mexico

52-55-5272-9844

[www.dva.com.mx](http://www.dva.com.mx)

## ALIGNED WITH THE

**HEAVENS**

Pages 320–326

**Stephen Bucchieri**

**Bucchieri Architects**

2026 Murray Hill

Cleveland, Ohio 44106

216-421-9000

[bucchiernarchi@mm.st](mailto:bucchiernarchi@mm.st)

**Julia Berman Design**

4 Vuelta de la Tusa

Santa Fe, New Mexico 87506

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A woman with blonde curly hair, wearing a floral dress and yellow rubber gloves, is washing a dachshund in a kitchen sink. She has a surprised expression on her face. The background is a wall covered in numerous trophies and small dachshund figurines. A wooden cabinet with glass doors is visible on the left.

As I See It, #2 in a photographic series by Erwin Olaf.

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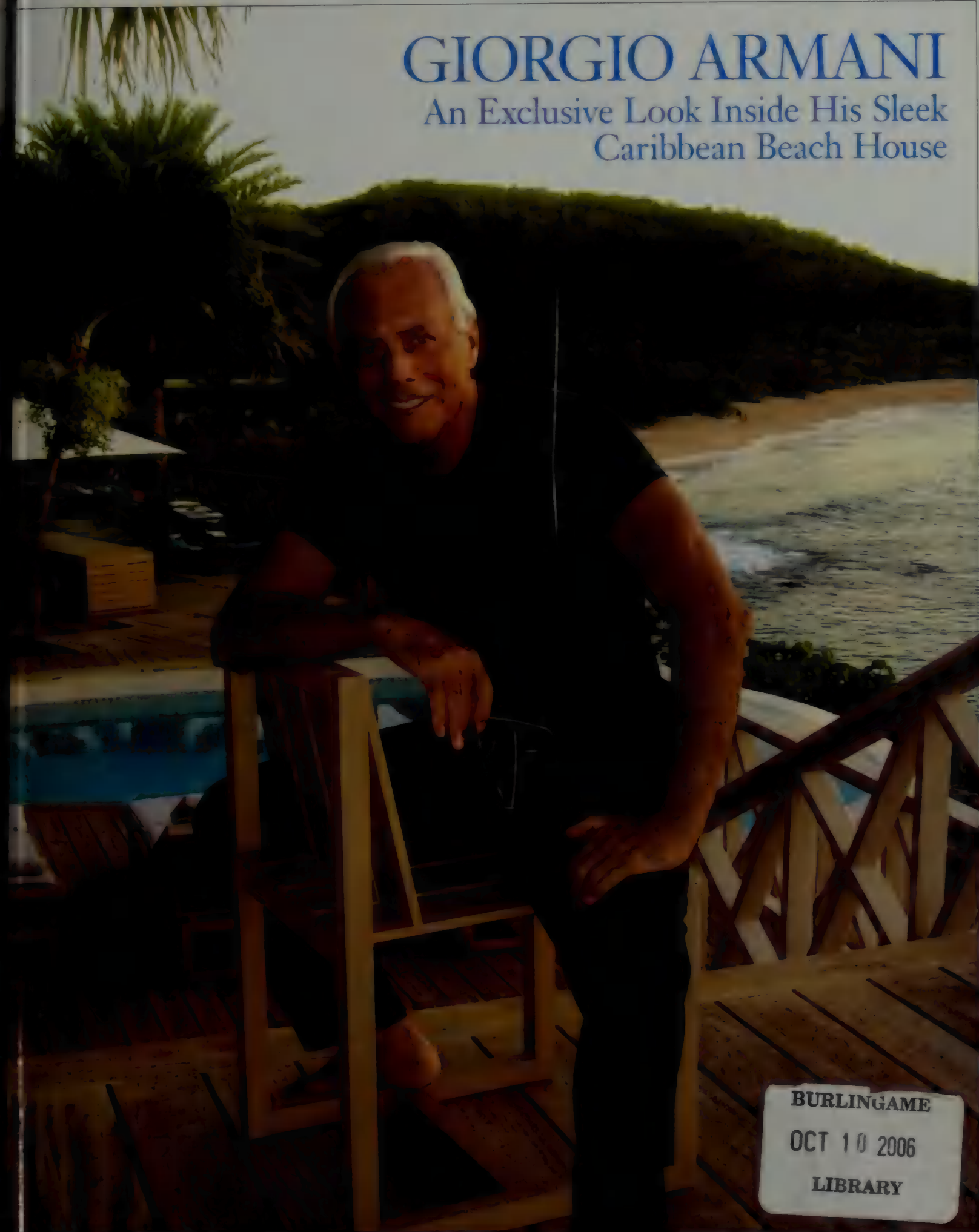
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# ARCHITECTURAL DIGEST

NOVEMBER 2006



COVER: Giorgio Armani at his villa on Antigua. Portrait from the personal archive of Giorgio Armani. See page 174. ABOVE RIGHT: Pattern on pattern characterizes a romantic guest room in Diane Burn's Florida house. See page 202.

## Features

### 174 ARCHITECTURAL DIGEST VISITS:

#### GIORGIO ARMANI

*The Italian Designer's Cliffside Villa on Antigua Reflects His Sleekly Elegant Style*

Text by Joseph Giovannini

Photography by Durston Saylor

### 184 BREATHING LESSONS ON FIFTH AVENUE

*A Fresh Approach for an Apartment in a McKim, Mead & White Building*

Interior Design by Sills Huniford Associates

Text by Judith Thurman

Photography by Peter Aaron/Esto

### 192 A NOT-SO-SIMPLE PLAN

*Based on a Pinwheel, a Contemporary Palo Alto Residence Offers a Unique Outlook on California Living*

Architecture by Steven Ehrlich Architects

Interior Design by Mike Witt

Text by Therese Bissell

Photography by Matthew Millman

### 202 A ROMANTIC COMPOSITION

*European Antiques Find Harmony in a Designer's Tropical Residence in West Palm Beach*

Interior Design by Diane Burn

Text by Joseph Giovannini

Photography by Durston Saylor

### 212 REVOLUTION IN BOSTON

*A Historic Back Bay Penthouse Gets a Minimalist Perspective*

Interior Architecture and Design by Zen Associates

Text by Michael Frank

Photography by Richard Mandelkorn

*continued on page*



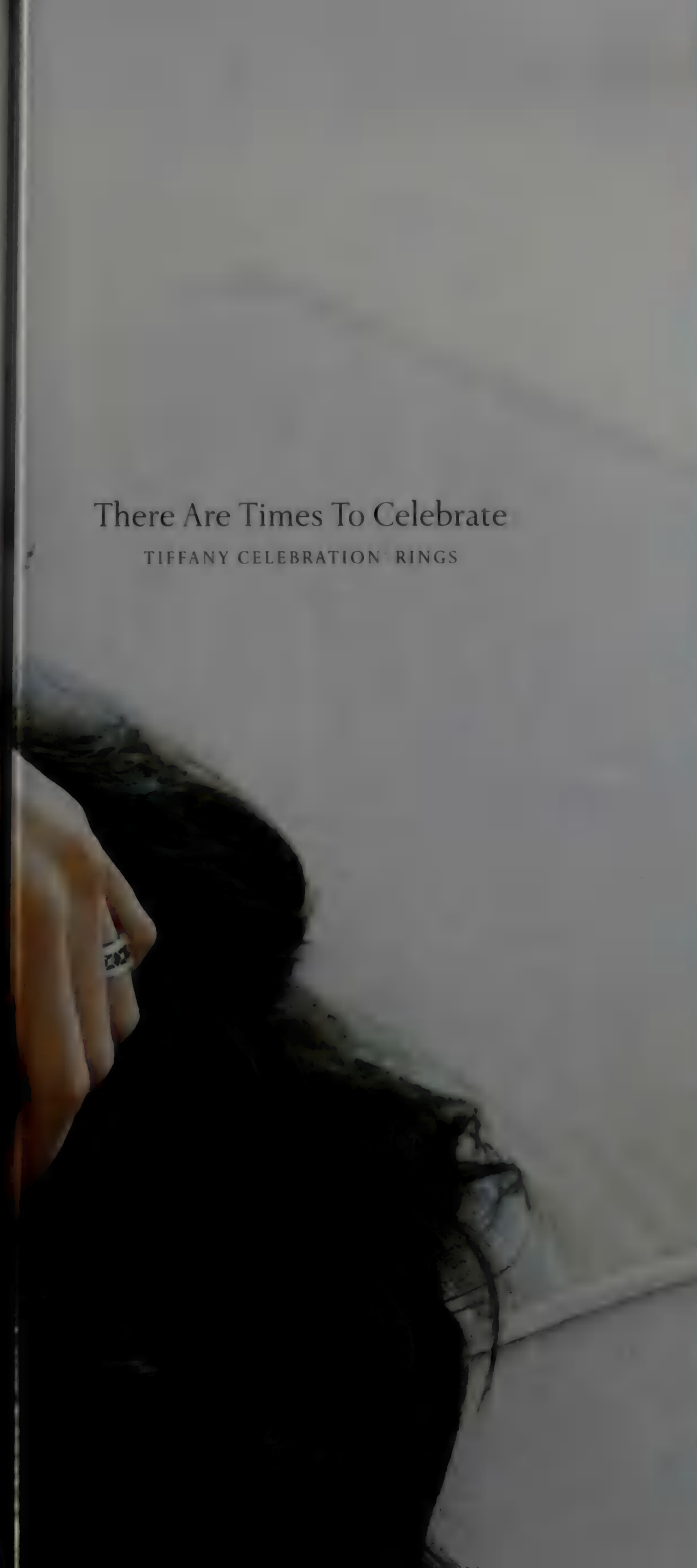
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LEFT: A New York sitting area. See page 184.  
BELOW: The dining area of a Chicago penthouse. See page 220.



**220 GRAND VISION IN CHICAGO**  
*Sumptuous Materials Take Center Stage in a Bold Penthouse*

Interior Architecture by Marvin Herman & Associates  
Interior Design by Mitchell Turnbough  
Text by Susan Sheehan  
Photography by Jon Miller/Hedrich Blessing

**228 ALL THE MAKINGS OF A CLASSIC**  
*Proportion and Scale at Play in a Shingled New Jersey House*

Architecture by Shope Reno Wharton  
Interior Design by Sandra Nunnerley, ASID  
Text by Penelope Rowlands  
Photography by Durston Saylor

**236 PORTRAIT OF A HOUSE**  
*Light Guides a Redesign for an Artist in England*

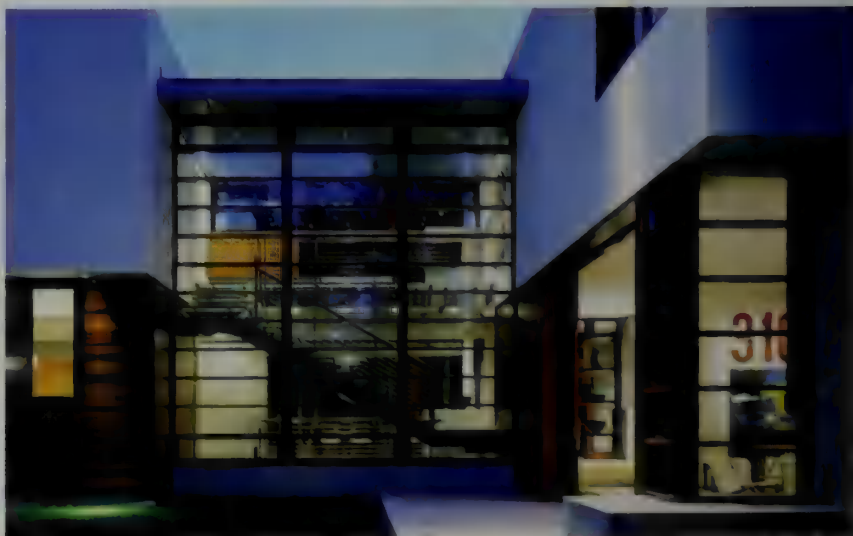
Interior Design by Adele McGann  
Text by Michael Peppiatt  
Photography by Tim Beddow

**246 MERGER ON PARK**  
*In New York City, a Winning Two-into-One Transformation*

Interior Architecture by Ferguson & Shamamian  
Interior Design by Mariette Himes Gomez, ASID  
Text by Steven M. L. Aronson  
Photography by Scott Frances

**254 PAST MADE PERFECT**  
*A Radical Redo of a 1970 Texas House Fulfills a Dream*

Architecture by Lawrence W. Speck, FAIA, of PageSoutherlandPage  
Interior Design by Emily Summers Design Associates  
Text by Therese Bissell  
Photography by Timothy Hursley



Modernism dictated the lines of a house in California by Steven Ehrlich. See page 192.

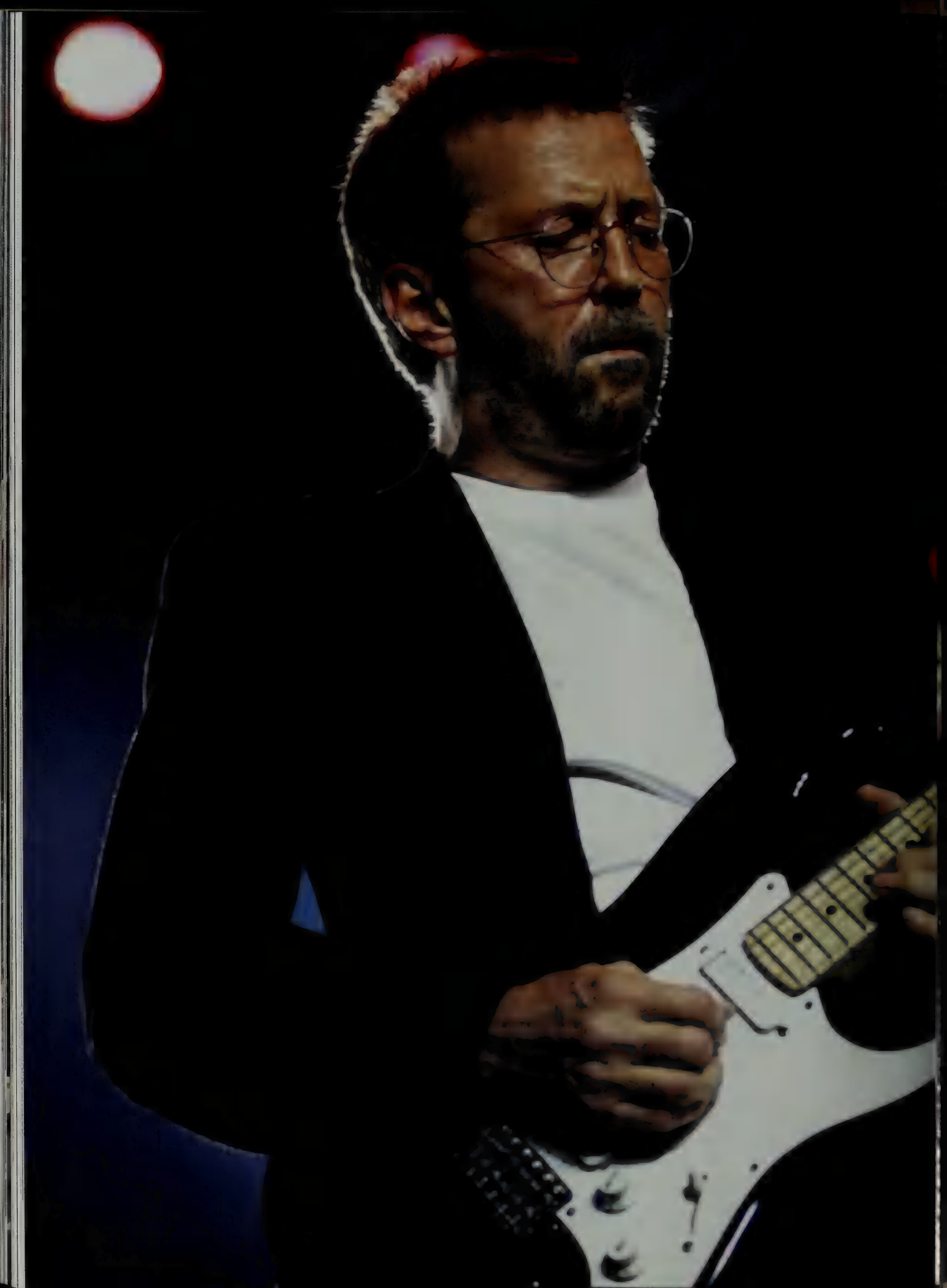
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# Departments

42 LETTERS

48 CONTRIBUTORS

56 SHOPPING: PANAMA'S PLEASURES

*Designer Samuel Botero Savors the International Flavor of the Capital City*

Text by Susan Sheehan

Photography by Scott Frances

66 DESIGN NOTEBOOK:

**CULTIVATING A COTTAGE**

*A Renewed Retreat in Southampton Is a Natural Complement to Its Lush Gardens*

Interior Design by John Barman, ASID

Text by Gerald Clarke

Photography by Bruce Katz

76 THE PROFESSIONALS: HENDRIX ALLARDYCE

*Blending Styles and Periods to Create Their Signature Dynamic Interiors*

Text by Nicholas von Hoffman

Photography by Mary E. Nichols

88 DISCOVERIES BY DESIGNERS

*Architectural Digest's Editors Present Designers' Sources*

100 DESIGN NOTEBOOK: ON PAR WITH NATURE

*Hawaii's Nanea Golf Club Embraces Big Island Traditions and a Dramatic Setting*

Architecture by Francis S. Oda, FAIA

Interior Design by The Wiseman Group

Text by Christopher Hall

Photography by Matthew Millman



A 19th-century weather-vane at a shop in New York. See page 88.

108 LOST HOUSES: FORMATIVE EXPRESSION

*James Polshek's 1965 Poolhouse for Edgar Bronfman, Sr.*

Text by Alexander Gorlin

116 DESIGN NOTEBOOK:

**A STUDY IN CHARACTER**

*An Unremarkable House in Carmel, California, Becomes a Mediterranean-Style Jewel*

Architecture by Mark Di Cecco, AIA

Interior Design by Pam Galloway

Landscape Design by Jennifer Conley

Text by Jeff Turrentine

Photography by Mary E. Nichols



Ohia lattice adds a traditional touch to the ceiling of a dining area at a private golf club in Hawaii. See page 100.



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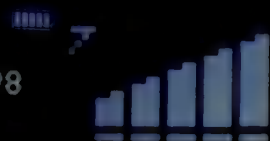


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Melenos Lindos, a boutique hotel on the Greek isle of Rhodes. See page 128.



## 127 Special Section

# HOTELS

### 128 GREECE: MELENOS LINDOS

*In the Shadow of an Ancient Acropolis on the Coast of Rhodes, an Ottoman-Inspired Retreat Takes Root*

Architecture by Anastasia Papaioanou

Interior Design by Donald Green

Text by Christopher Hall

Photography by Panagiotis Fotiadis

### 138 ENGLAND: FOUR SEASONS HAMPSHIRE

*In the English Countryside near London, a Georgian Manor House Is Restored with an Eye to Classic Style and Modern Comforts*

Architecture by HWO Architects

Interior Design by Richmond International

Text by Michael Peppiatt

Photography by Jaime Ardiles-Arce

### 157 SOUTH AFRICA: CAMP JABULANI

*Reinventing the Safari at a Luxurious Bush Lodge near the Kruger National Park*

Interior Design by Gert Gertzen

Text and Photography by Tim Beddow

### 164 ESTATES FOR SALE: EDITORS SELECT PROPERTIES AROUND THE WORLD

*Darien, Fort Lauderdale, Montauk, Toronto...*

### 264 AD DIRECTORY

*A Listing of the Designers and Architects Featured in This Issue*



Guests at South Africa's Camp Jabulani ride elephants on safaris. See page 157.



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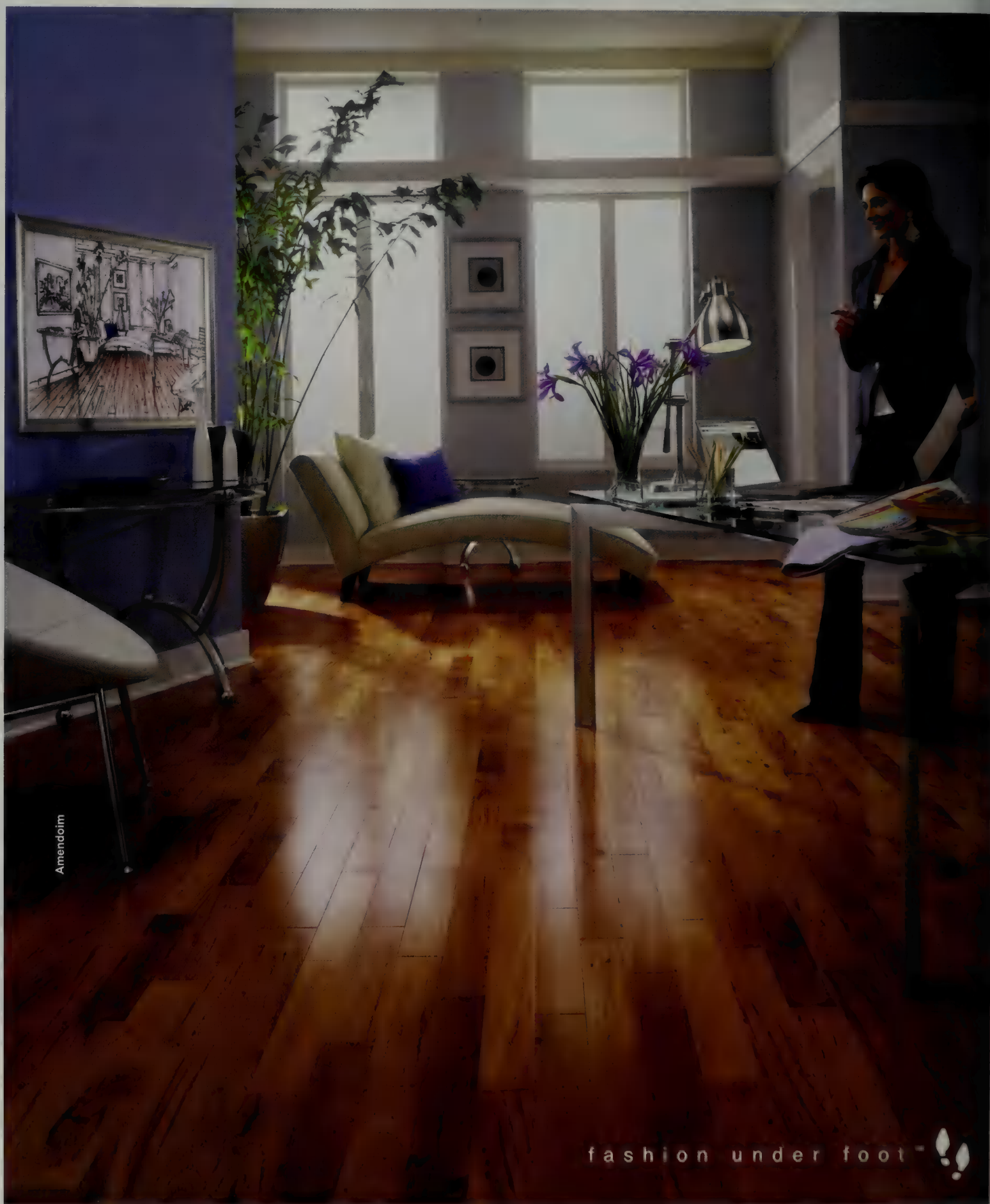
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I enjoyed reading about the “new” Cloister, featured in your September 2006 issue (“Hotels: The Cloister at Sea Island”). My husband and I celebrated our anniversary there several years ago, and we are looking forward to returning to this beautiful hotel.

—MARGARET COLLINS  
SUMMERVILLE, SOUTH CAROLINA

## LA VIE EN ROSE

The home of Juan Pablo Molyneux and his wife, Pilar (September), is incredible—truly a fantasy perfectly realized. Molyneux’s exquisitely rendered interiors, the grand 17th- and 18th-century architecture and the lush palace grounds (including a moat!) all come together to make a stately, stunningly gorgeous dream come true. That Molyneux’s place is just outside Paris sends the fantasy into the stratosphere.

JASON McKEOWN  
LAS VEGAS, NEVADA

## SITTING PRETTY

I am an avid reader of *Architectural Digest*. I always look forward to receiving my next issue. In the September edition there is an article on the home of Joshua and Anat Kastiel that I really love. I noticed a black leather couch on page 240 that is particularly beautiful. Thank you for this story.

CAROLE LYNCH  
WILBRAHAM, MASSACHUSETTS

## TAKING HIS TURN

So the AD Challenge (Editor’s Letter, August 2005) was real! Reading the September story on Anthony Ferrie’s charming Glasgow apartment was such fun—he must be over the moon. Will there be future challenges for readers? I’m even more inspired to submit a design now!

CAMERON MALONE  
SANTA FE, NEW MEXICO

## OUT OF THE PAST

I always love your articles on historic design and architecture, as they remind the reader of what timeless and classic (as opposed to dated and trendy) creations really are. Jeffrey Simpson’s piece on Australian wallpaper designer Florence Broadhurst (September) went a step further by giving us a vivid account of this talented woman’s varied, accomplished and, ultimately, tragic life. I am grateful that you devoted space in your magazine to both the woman and her art.

JAMES SCHWALLBACH  
LOUISVILLE, KENTUCKY

## BREATHING ROOM

I’ve liked many of the kitchens shown in *AD* through the years, but it was never *loved* until I saw Richard Kazarian’s (September). He has established a whole new standard. Thanks for continuing to amaze and surprise me every month. Honestly, I start breathing a little faster as I open each issue, scanning the pages slowly so that I don’t run out of breath!

DONNA FINK  
PASADENA, MARYLAND

## HERE, THERE AND EVERYWHERE

What a range! The September Designers’ Own Homes issue is always a favorite of mine, because it’s so interesting seeing how the interior designers themselves live. This year’s edition really covered the spectrum—a rustic lakefront house, contemporary Miami pieds-à-terre, handsome traditional Manhattan apartment. Some of the places are modest—Anthony Montalto’s small New York flat, for instance. Others are strictly the stuff of dreams. Perhaps the one I covet most is Jean-Paul Beaujard’s Paris duplex. Not only is it full of beautiful things, but it has a fabulous view of Notre Dame too.

STACY WALLACE  
PITTSBURGH, PENNSYLVANIA

## THE RUSSIA HOUSE

It is hard to believe that the Russian interiors, in this (“Design Notebook: Moscow Modern,” August) and other Russian apartments in past issues, could be so beautiful. As writer Penelope Rowlands notes, they are the antithesis of the cramped communal housing units common during the Soviet years. Dmitry Velikovsky did a great job on this duplex.

RICHARD BLISS  
FULLERTON, CALIFORNIA

## ALL OVER THE MAP

Thank you for featuring properties from around the world (August). I have visited and lived on several continents and truly take pleasure in seeing the unique properties featured in your magazine. Please keep diversifying the styles you cover.

TAMI ISHII-ADAJAR  
PLANO, TEXAS

*continued on page 4*



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"What the women of the Panchachuli collective have achieved is stunning, and I wish them all success. It is indeed a pleasant experience to read an article like this."

### ONCE ON THIS ISLAND

A very big thank-you for the article on George Cooper's residence in Sri Lanka ("The Lure of Sri Lanka," August)—my beloved island home. Cooper's place is truly wonderful, and architect Bruce Fell-Smith has really shown how sensitive he is to Sri Lanka's past. For a moment I was transported to Sri Lanka and was in eighth grade, studying British and Sri Lankan history: the arrival of the Portuguese in 1505, followed by the Dutch and then in 1812 by the British, who banished the king and queen to the island of Madagascar. So it was nice to see that Cooper's home reveres the past, exemplified by statues of a Kandyan king and his queen standing mute in a lily pond.

MARIE N. WILLATGANUWA  
TAMPA, FLORIDA

### QUALITY OF LIFE

The article "Guest Speaker: Dena Kaye" (August) is a great piece of work. What the women of the Panchachuli collective have achieved is stunning, and I wish them all success. It is indeed a pleasant experience to read an article like this in a glamorous magazine like *Architectural Digest*. The challenges facing developing countries like India are many. From the moment of birth, all babies, whether sick or well, need special attention and care to survive and be healthy. Yet in many countries the odds are stacked against women and their newborns, just when both are vulnerable. I am sure your efforts in bringing real people's issues to the forefront will make this world a better place in which to live.

RITA LUTHRA, M.D.  
PRESIDENT, WOMEN'S HEALTH AND  
EDUCATION CENTER (WHEC)  
SPRINGFIELD, MASSACHUSETTS

### CLOSER INSPECTION

As usual I am enjoying your terrific take in the July 2006 issue. Your magazine allows glimpses into, as your editor-in-chief acknowledges, "private homes." I make good use of my magnifying glass to learn more about the details—book titles, fabrics, but most often the plants. Frequently orchids are employed. (I have two "resting" orchids, and they are on their own schedules.) Keep up the great work.

PATRICIA MERRICK  
ALBIA, IOWA

### TO PROTECT AND PRESERVE

Whenever I return to my native Nebraska, it seems another old building I remember from my youth is gone. I was glad, therefore, to read about the Barn Again! movement to save historic barns ("Architecture Notebook: Preserving an Icon," June 2006). I hope it inspires similar efforts.

STEVE BOEKE  
LOS ANGELES, CALIFORNIA

### AT FIRST SIGHT

I came across *Architectural Digest* several years ago in the waiting room of my doctor's office, its handsome cover standing out from the gaudy ones of other publications. Now a subscriber, I find that it truly the only magazine that looks good on my coffee table.

SALLY GARNER  
LITTLE ROCK, ARKANSAS

### BEST-LAID PLANS

One of my favorite treats when reading *AD* is studying a floor plan when one is included alongside the photographs. Comparing the floor plan to the photographs allows me to experience the featured home three-dimensionally in my mind. I can visualize and take delight in exploring each room in order to save fully the artistry and craftsmanship.

JENNIFER HOFFMAN  
CHICO, CALIFORNIA

### PERSONAL HISTORY

I bought my first *Architectural Digest* in 1971 (I still have it) and have been a subscriber since 1974. Thanks for all the wonderful hours spent in your company.

DAVID BRADLEY  
GRANGER, INDIANA



George Cooper's  
nine-building com-  
pound in Sri Lanka.

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What happens to a great work of residential architecture when, years later, a new owner comes along? Too often it is destroyed and replaced by something far less inspired. Lost.

But all is not lost. I am delighted to announce a new feature, *Lost Houses*, in which *Architectural Digest* will from time to time revisit residences around the world that, though they no longer exist, endure in photographs and other archival materials—and in their influence on the architect's later work and the discipline as a whole. The feature will serve as something of a shared memory bank, an opportunity to reexamine with fresh eyes works—many of them little-known achievements by well-known architects—that have been erased from the landscape. This month, in our inaugural column, architect Alexander Gorlin explores the never-before-published designs of an early residential project by the eminent architect James Polshek: a poolhouse on Edgar Bronfman, Sr.'s estate in Purchase, New York. Lost is found.

Also, in this issue's cover feature, we take you inside Giorgio Armani's compound on Antigua, where his signature style meshes with the tropical setting. In our *Hotels* section we visit Greece, England and South Africa. And in an interview on our Web site, [www.ArchitecturalDigest.com](http://www.ArchitecturalDigest.com), designer Mariette Himes Gomez shares insights on her distinctive designs.

Inside and online, this is an issue that will endure. Never lost. You have found it.

**Paige Rense**, Editor-in-Chief



**JOSEPH GIOVANNINI** ("Architectural Digest Visits: Giorgio Armani," page 174; "A Romantic Composition," page 202). "Designers Giorgio Armani and Diane Burn seemed worlds and centuries apart when I first looked at the evidence—his Antigua retreat and her new-old cottage in West Palm Beach," says contributing writer Joseph Giovannini. "But the more I thought about his contemporary design and her evocation of the 18th century, the more I realized that they have a lot

in common. Both, really, are classicists who believe in harmony and the agreement of all the parts that make up their well-tempered wholes. Diane's furniture may have more curves and decoration, but for both, it's all about balance, proportion and consistency of tone. The inspiration comes out of different centuries, but the results are equally timeless—their classicisms just belong to different times."



**PANAGIOTIS FOTIADIS** ("Hotels: Melenos Lindos" page 128). Photographer Panagiotis Fotiadis arrived at the Melenos Lindos hotel on the Greek island of Rhodes late in the afternoon and found signs of its beauty everywhere. "I wandered around terraces and alleys, paved with mosaics of red, black and white pebbles, and I was impressed by the sandstone façades embellished

with hand-carved motifs," he recalls. But it was in the morning that the hotel's unique aesthetic, playing off a background of ancient ruins, was revealed. The suites "were like small houses of the acropolis. Bougainvillea, jasmine, lavender and frangipani turned the spectacular setting into an oasis of colors and fragrances over the rocky coastline, under the protection of the Byzantine and medieval fortress," says Fotiadis, who has photographed hundreds of hotels in Europe and the United States.

*continued on page*



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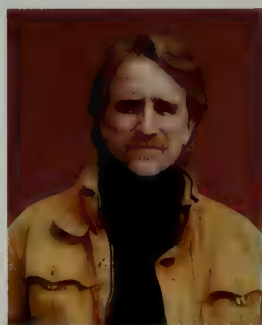
## Contributors



**JUDITH THURMAN** ("Breathing Lessons on Fifth Avenue," page 184). Long ago a Greek friend taught contributing writer Judith Thurman to read palms, and often, she says, "I find myself reading a décor like a palmist." The lines of an apartment designed by Sills Huniford Associates "suggest a deep, complex character. Its head line is the library: passion and lucidity intertwined. The kitchen

suggests a frank and generous but unsentimental heart. The master bedroom is strongly Apollonian, while Mercury—the line of good fortune and communication—rules the public rooms. Without meeting the owner in person, I surmised a character open to change but not reckless, with a balance of sensuous and cerebral qualities. And I felt we had shaken hands." Thurman's book *Cleopatra's Nose* will be published next year.

**JAIME ARDILES-ARCE** ("Hotels: Four Seasons Hampshire," page 138). The main building of the Four Seasons Hampshire "sits proudly atop a hill," observes photographer Jaime Ardiles-Arce. "The façade is elegant, beautifully proportioned and very English in its simplicity." The hotel, set on an estate dating back to Saxon times, offers many surprises, both inside and on its verdant grounds. "One is always surrounded by grasses of all sorts," Ardiles-Arce says, and "visitors can enjoy refreshing drinks under the shade of ancient, colossal elms and oaks, the light putting Turner-like colors in the landscape." But what he liked most about the hotel was "its ability to evoke experiences from the past and still bring you into the present."



**RICHARD MANDELKORN** ("Revolution in Boston," page 212). "I felt like I was walking into a piece of art, as opposed to rooms that were decorated," photographer Richard Mandelkorn says of a duplex designed by Maho Abe in a château-style mansion in Back Bay, Boston. Though Abe "has a great sense of restraint in her design," he says, clever details—a movable wall in the living area, a meditation room in one turret and a hot

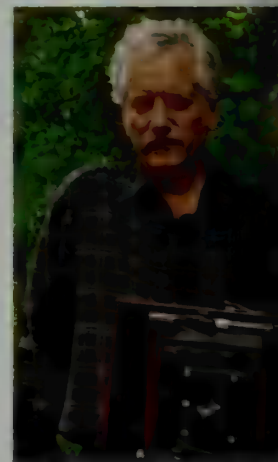
tub in the other—distinguish the residence and display a deft harmonizing of past and present. "Here you have this traditional architecture and this totally modern space inside it," he says. This kind of progressive design is unusual in Boston, where the aesthetic is generally more conservative, observes Mandelkorn, who is based in Lincoln, Massachusetts, and has been taking architectural photographs for 25 years. "I am a big fan of large open spaces that you can easily see through, that define themselves without too many walls so you don't feel confined," he says. "This space achieves that."



**CHRISTOPHER HALL** ("Desire Notebook: On Par with Nature," page 100; "Hotels: Melenos Lindos," page 128). Visiting Nanea Golf Club on Hawaii's Kona Coast, near Mount Hualai, exposed writer Christopher Hall to an environment with a rich—and explosive—history. "Although Hualai last erupted about 200 years ago, it's still classified as an active volcano, the most active on the island of Hawaii, after Mauna Loa and Kilauea," Hall says. "The first time I drove up its flank, a

proaching Nanea from across old lava flows where entire ohia forests had been incinerated, I kept thinking the building a golf club in such a location was an act of either abounding optimism or sheer bravura. In fact, it's probably both, with maybe a touch of inspired madness thrown in for good measure." Hall, who is based in San Francisco, also writes for *The New York Times* and *Smithsonian*.

**TIMOTHY HURSLEY** ("Past Made Perfect," page 254). Photographer Timothy Hursley was impressed with the way architect Lawrence W. Speck and designer Emily Summers capitalized on the sylvan setting in their redesign of an Enslie (Bud) Oglesby house in Dallas. The light-filled residence, particularly the multistory living room and the master suite that Speck fitted with a glass curtain wall, "pulls you over to the woods," he observes, offering extensive views of the site. The resident "will enjoy the ever-changing backdrop," which promises to be especially beautiful in spring and winter, he notes. Photographs Hursley, who is based in Little Rock, Arkansas, appear in *Proceed and Bold: Rural Studio After Samuel Mockbee* and were recently on display as "Trace (Visions of Katrina)" at the Houston Center for Photography.



**SUSAN SHEEHAN** ("Grand Design in Chicago," page 220; "Shopping: Panama's Pleasures," page 100). "When Samuel Botero spoke about the parrots returning to Breebaert at sunset to gossip about the events of their days, I was scribbling and smiling," contributing writer Susan Sheehan says of the designer's description of the Panama City, Panama, boutique. Sheehan, a Pulitzer Prize-winning author, was inspired by Botero's keen eye. "I'd like

to buy a blouse made out of colorful *molas*, or perhaps a pair of white-on-white pillows." Her book *The Banana Sculptor, the Purple Llama, and the All-Night Swimmer* was recently published in paperback.



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# Panama's Pleasures

Designer Samuel Botero Savors the International Flavor of the Capital City

Text by Susan Sheehan/Photography by Scott Frances



## ARTS & ANTIQUES

ABOVE: Co-owner Nivaldo Carbonell, right, shares a few of his finds—a late-19th-century French mirror, a Satsuma vase and an Austrian table among them—with Botero. The shop's largely European inventory “is always changing, depending on where he’s been,” says the designer.



Panama City—a trading center for five centuries—lures designer Samuel Botero with its lively mix of stores and galleries. ABOVE: The city overlooks the Bay of Panama.

IT ALMOST GOES WITHOUT saying, but perhaps one should say it anyway: A first-rate designer is a first-rate shopper. When Samuel Botero, the Colombian-born, New York-based designer, took on a residential project in Panama, he discovered half a dozen *tiendas de antigüedades* and *galerías* he liked, from which he bought furniture and paintings for his client—and a few *objetos* for his own apartment back in Manhattan.

“The Republic of Panama is enjoying political stability and a boom in residential construction,” Botero says.

“Americans, Canadians and Europeans are coming here to retire because their money goes further than it would in Florida, and, with a population of half a million, Panama City is very cosmopolitan.”

A place Botero favors for an assortment of furniture, accessories and works of art is Banyan Leaf, a shop in the center of the city, close to some of the best restaurants. Banyan Leaf's British-born co-owner Michael Sedgwick—his partner is Veronika Gantzel—worked 10 years in Asia in telecommunications, started buying antiquities

*continued on page*

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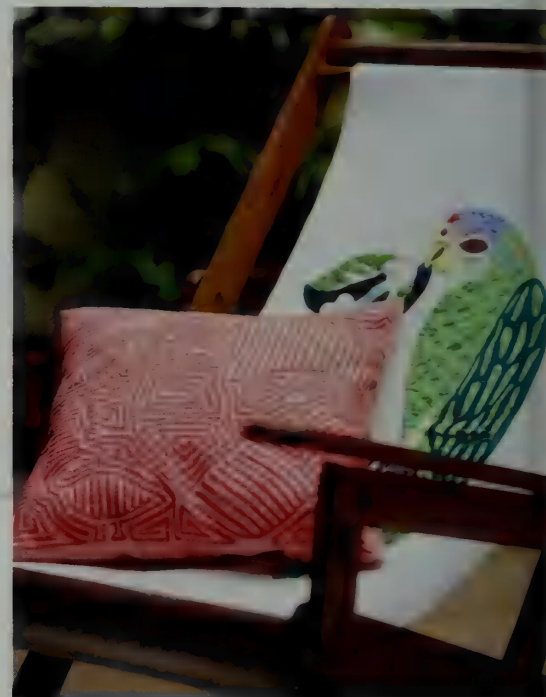


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## Shopping



Although the colors in Latin American paintings can be vivid, those in the textiles at Breebaart are even brighter.



### BOUTIQUE BREEBAART

TOP: At work in Hélène Breebaart's studio, Kuna Indian women from the San Blas islands wear traditional attire while stitching *molas*—colorful, appliquéd textiles—which are made into everything from pillows and chair seats (top right) to upholstery for an *indiscret* (above).



*continued from page 56*

as a hobby, came to Panama four years ago and decided to change careers and stay. The premises are filled with Malaysian sofas, Vietnamese vases and chess sets, and Burmese Buddhas. "I travel throughout Southeast Asia several times a year," Sedgwick says. "In Indonesia I buy in Java, in villages two hours off a main road." Botero describes as "amazing" an Indonesian low table fashioned from a root, which he bought for a Panamanian client, and says that the lamps and terra-cotta statues "are very stylized and go beautifully in a tropical environment."

Two blocks from Banyan Leaf is Galeria Habitante, an art gallery owned by Virginia Sosa and run by her and her three grown daughters. The gallery represents the dean of Panamanian painters, Guillermo Trujillo, and other well-known Latin American

*continued on page*

LEFT: Botero and Breebaart stroll through the courtyard at her studio. An artist, Breebaart focuses on preserving local craft tradition while adapting it for contemporary use.



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## SPAZIO

With European design from the likes of German furniture maker Dedon (left) and tiles and bath fixtures from the Spanish firm Porcelanosa (below), the shop has found a niche in a city that Botero calls “cosmopolitan.”



*continued from page 58*

painters and sculptors, among them Delia Cugat, an Argentine; Venancio Shinki, a Peruvian; and David Solís, a Panamanian living in France. “Vivian Sosa is a very spe-

cial person who is passionate about art,” says Botero. “I love to work with her. She also has a framing business, with exquisite moldings from Spain and Italy.” He has purchased several works by Trujillo for

clients at Galeria Habitante.

Although the colors in Latin American paintings can be vivid, those in the textiles on the premises of Breebaart are even brighter. Owner Hélène Breebaart was born in France, mar-

ried a Dutchman and moved to Panama in 1971. After her children were grown, she opened a workshop that produces *molas*, the colorful, appliquéd textiles that are sewn together to create the traditional blouses worn by Kuna Indian women from the San Blas islands. A few Kuna women work regularly in Breebaart’s studio, which is part of her residence, wearing their traditional costumes and sewing extraordinary pieces of cloth by hand. “I sell clothes, but I also make cushions out of *molas*,” Breebaart says.

“I’ve bought stunning placemats and napkins at Breebaart,” Botero remarks. “One of my favorite purchases is a set of quilted coasters in the form of hibiscus flowers. I use them on the terrace of my New York apartment in summer.” He likes to visit Breebaart at the end of the day. “There’s a park next to Hélène’s home with tall trees, and every evening at sunset the parrots that live in the trees come back and gossip about the events of their day.”

At Spazio—Italian f  
*continued on page*



## TALLER QUIMERA

RIGHT: Gladys Sevillano “makes beautiful objects in glass,” says Botero, examining a work with the artist, who owns the studio with her sculptor husband, Armando Granja. ABOVE: A glass piece by Granja.



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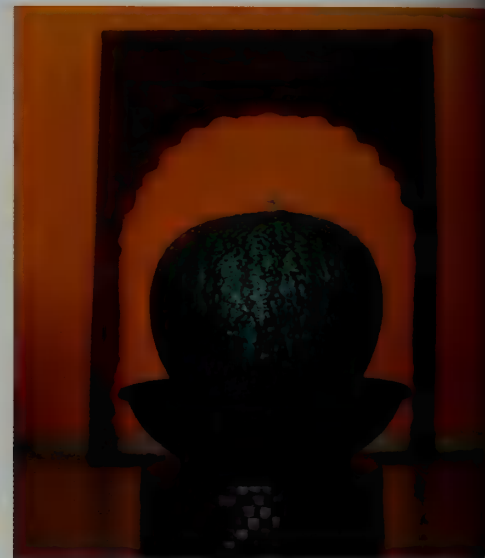
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## BANYAN LEAF

LEFT: "It's an extraordinary place with an incredible collection," says Botero, sharing a cup of coffee with co-owner Mike Sedgwick outside the shop's Calle 49 entrance. BELOW: An Indian carved teak arch frames a ceramic fountain from Thailand.



Banyan Leaf's co-owner Mike Sedgwick worked for years in Asia, started buying antiques as a hobby, came to Panama four years ago and decided to change careers and stay

*continued from page 60*

space—Marilina G. de Serdio, the Canary Islands-born owner, has produced what the designer characterizes as "a minimalist kind of place where everything has pure, simple lines." Spazio specializes in state-of-the-art closets, sophisticated kitchens by Ef-feti, an Italian manufacturer, and luxurious all-weather furniture by Dedon, a German company. "Whatever you get from Spazio will come into your house right," notes Botero.

For 19th-century furniture and glamorous glass pieces, he goes to Arts & Antiques, a store opened about three years ago

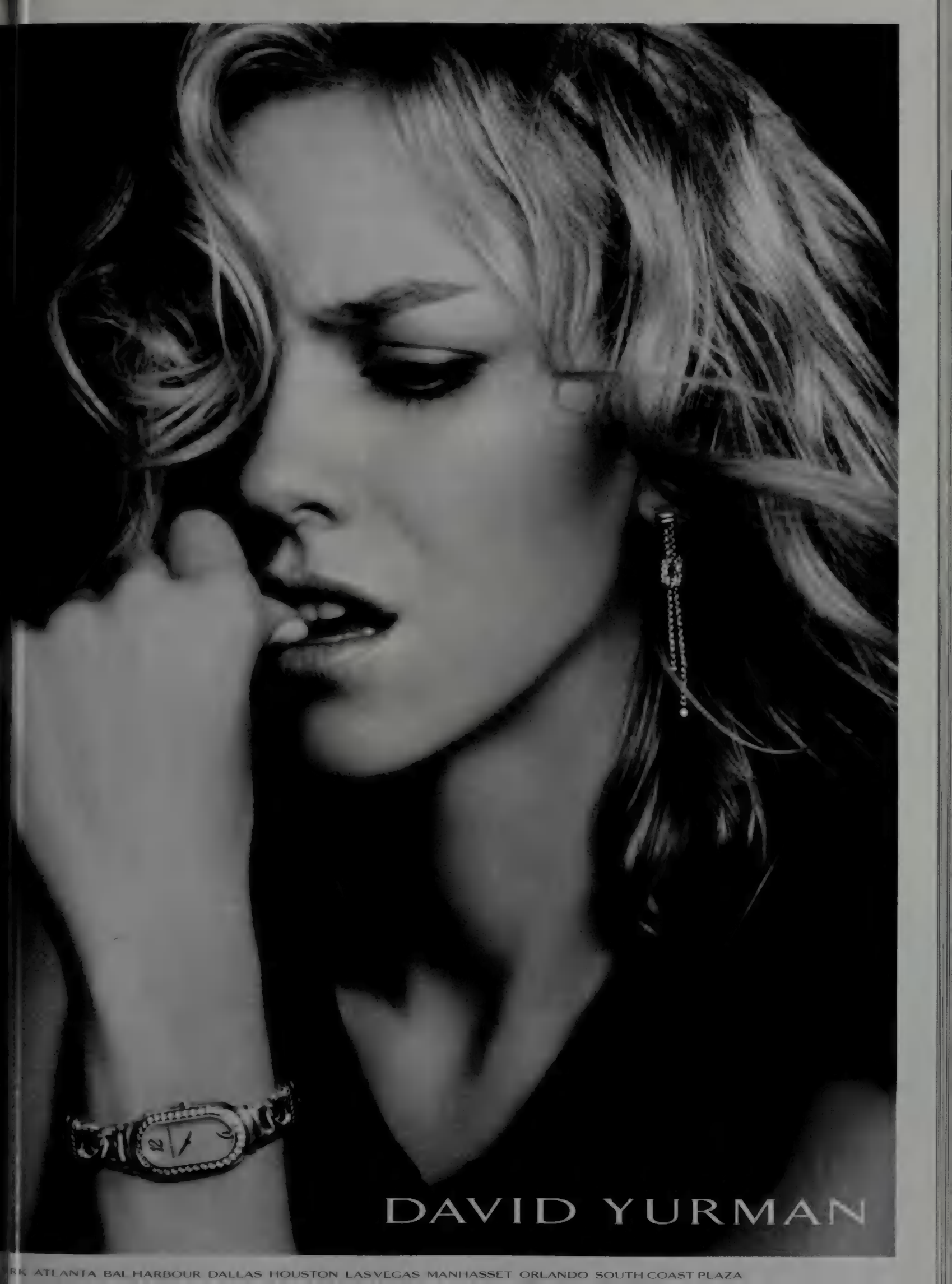


RIGHT: Sedgwick fills his store with furniture and accessories from his travels throughout Southeast Asia, including an Indonesian console created from a single piece of wood and a sculpture of a Cambodian king.

by Eduardo Salaverry and Cu-ban-born Nivaldo Carbonel who, according to Botero, buys treasures on his travels to Peru and Argentina, to Sweden and the Czech Republic. "I've bought an Art Déco table there for someone in New York and an incredibly colored 1920s oval Murano bowl with square ends and some fine chandeliers. His pieces add cachet to a residence."

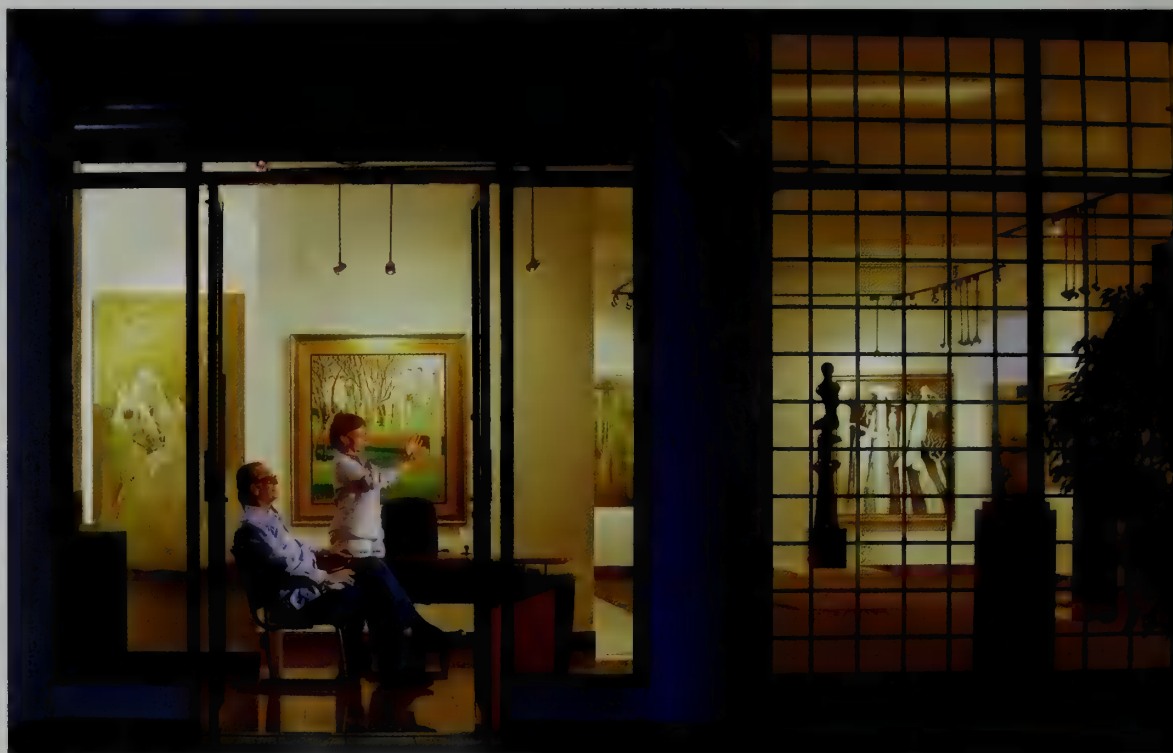
The one out-of-the-way shop at which Botero calls is Taller Quimera, the studio of Armando Granja and Glad Sevillano, a married couple from Colombia, who are both sculptors. Granja works in bronze and glass, Sevillano primarily in glass. Botero commissioned Sevillano to create four light fixtures for the dining room of a client. "Taller means studio, and quimera

*continued on page*



DAVID YURMAN





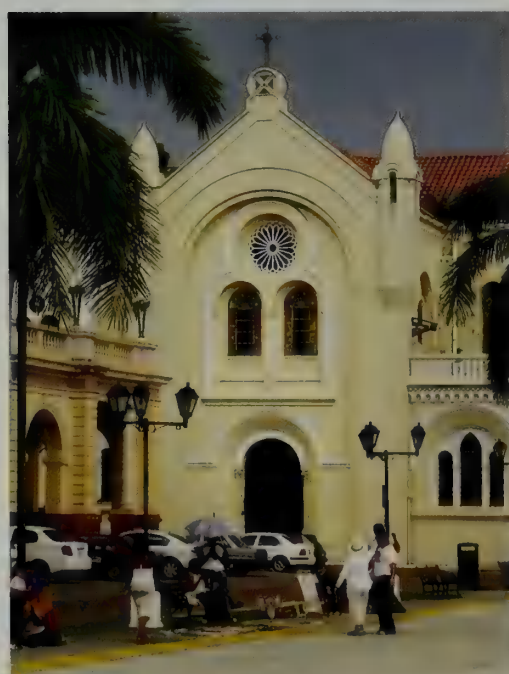
## GALERIA HABITANTE

LEFT: Paintings by Latin American artists Susana Arias and Guillermo Trujillo hang at the entrance to the expansive gallery, where the designer sits with owner Vivian Sosa.

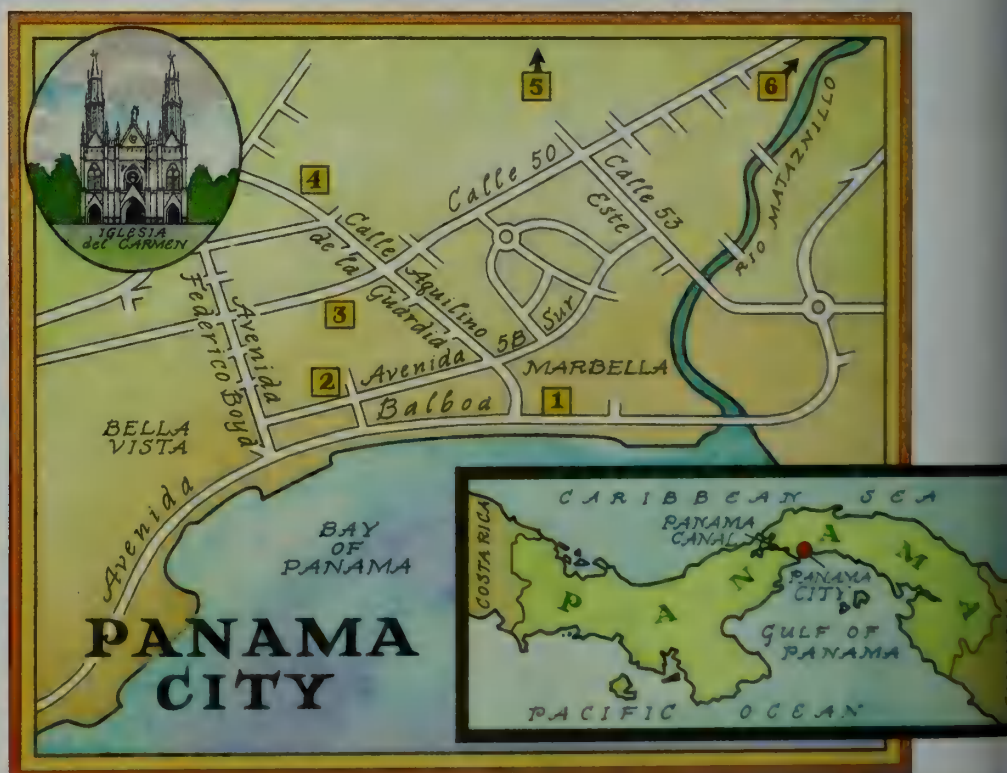
*continued from page 62*

means daydream,” Sevillan explains. “Armando and I always dreamed of having a glass studio. Now it’s a reality.”

The designer admires the young couple. “Gladys resembles Frida Kahlo,” says Boter. “She and Armando are poetic people, with tremendous serenity and dignity. Their studio has no air-conditioning but a breeze blows through. It feels the way I had imagined all of Panama to be.” □



ABOVE: In the heart of Casco Viejo, the capital’s old city, stands the 18th-century Iglesia de Francisco de Asís.

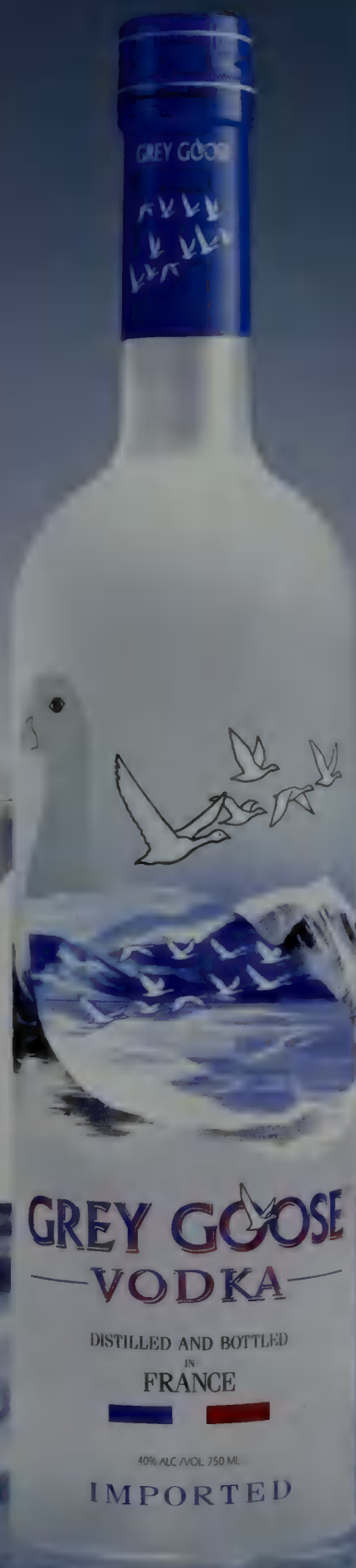


## PANAMA CITY SOURCES

- 1 **Arts & Antiques**, Balboa Bay Plaza, Avenida Balboa, Marbella; 507-264-8121. Nineteenth- and 20th-century European furniture and accessories
- 2 **Galeria Habitante**, Calle Uruguay and Avenida 5B Sur; 507-264-6470. Contemporary Latin American painting and sculpture; framing
- 3 **Banyan Leaf**, Calle 49, Marbella, and Calle 50, Galeria 50; 507-265-2335. Indonesian furniture and accessories; Asian sculpture and textiles
- 4 **Spazio**, Calle Aquilino de la Guardia 5; 507-214-3756. European kitchen and bath furnishings; furniture
- 5 **Boutique Breebaart**, Calle Abel Bravo, Casa 5, Obarrio; 507-264-0159. Traditional applied clothing, furniture and accessories
- 6 **Taller Quimera**, Calle 68, Edificio 8A, San Francisco; 507-226-6302. Bronze and glass sculptures; custom glass chandeliers

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# Cultivating a Cottage

A Renewed Retreat in Southampton Is a Natural Complement to Its Lush Gardens

Interior Design by John Barman, ASID/Text by Gerald Clarke/Photography by Bruce Katz

UNLIKE CHEFS, ALCHEMISTS and certain Wall Street wizards, interior designers are usually eager to share the secrets of their trade. Billy Baldwin, for example, recommended “a dark color scheme for bad furniture

and a light scheme for good furniture.” Baldwin’s mentor, the celebrated designer Ruby Ross Wood, advised against showy designs; a design is no good, she said, if it becomes a topic of conversation.

Baldwin and Ross are long

gone, but their generous spirit lives on in designers like John Barman, who is more than happy to explain how he pulls prize rabbits out of his designer’s hat. Some of Barman’s secrets—“designing tricks,” he calls them—helped him trans-

form a large but unremarkable residence in Southampton, New York, into a beguiling summer retreat for a young couple and their four active children—two boys, seven and 11, and two girls, 13 and 14.

*continued on page 67*



“It evolved into a much more beautiful, elegant and finer house,” designer John Barman says of a Southampton residence he made over. ABOVE: He used color and lighting to add intimacy to the living room. Brunswick & Fils fabric on club chairs designed by Barman. Travers stripe on stools and Barman-designed sofa, and fabric on love seats, foreground. Lorin Marsh low table. Schumacher drapery fabric.



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Carlos Otero, the Argentinian New York-based interior designer, is similarly devoted to the same beautiful ethos. Originally trained as an architect, Otero is known for elegant interiors and often residential projects in Manhattan, the Hamptons, and his native Buenos Aires, where he developed his love for rich coffee, a high-octane beverage that perfectly suits his international lifestyle. Here, TASSIMO presents the perfect environment for the modern, minimalist interior.

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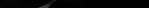
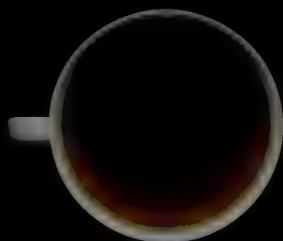
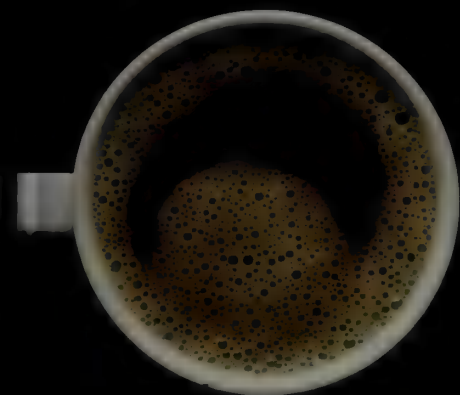
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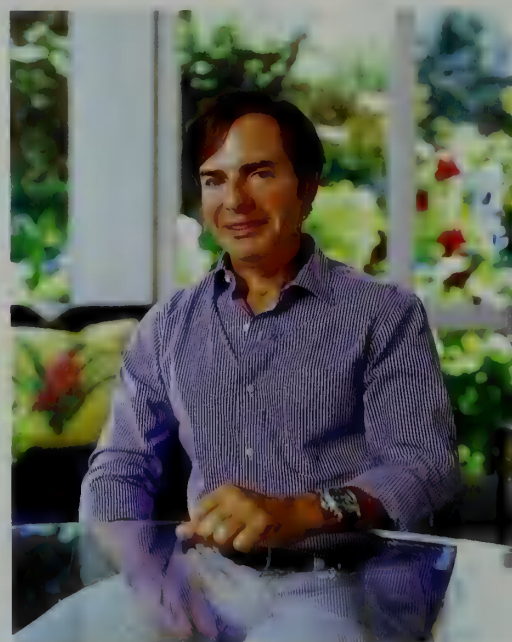


**BRAUN**



## Design Notebook

BELOW: To achieve continuity between the living room and the adjacent dining room, he adhered to the same palette in both rooms. The walnut dining table, which seats 14, was custom-made in France. "It doesn't have to be a period house to incorporate those heavy, large south-of-France pieces," explains Barman (bottom). The contemporary chairs, he adds, "give it a fresher look." The chair leather is from Edelman; the silk trim is from Jim Thompson. Manuel Canovas drapery linen. Stark sisal rug.



*continued from page 66*

The project started small. The couple already had numerous pieces of French and American antique furniture, which they had chosen with the help of the wife's aunt and uncle, antiques dealers in New Jersey. Given what they already owned, "it seemed as if we didn't need to update everything," the wife explains. "In the very beginning we only wanted to do part of the house, those places where we needed furnishing."

Like many others, the couple soon realized that once a design makeover starts, it is hard to

"When I was working on the house, I was spending the summer near Avignon, and I was inspired by just being there."

stop. "Sometimes people know what they want before they begin," remarks Barman. "And sometimes they don't. You help them evolve. You show them what the house can be, that it can be nicer than they thought it could be. They see the possibilities, and if they like what

*continued on page 72*





He's a fan.







"The house was originally more of a weekend house," says the wife. "We changed it into more of a beach house as the children grew older." ABOVE: In the dining area off the kitchen, Barman says, he created "as casual an environment as possible for the family to gather on an everyday basis" while maintaining "an essence of elegance." McGuire dining chairs and barstools. Beacon Hill dining table.

*continued from page 70*

you're doing, they go further."

The wife worked closely with the designer, joining him on visits to shops in Manhattan. "My husband and I told John the colors we wanted," remarks the wife, "and he gave us many options. We'd choose one, and he would give us an even bigger spread of options."

Though the house, a traditional Long Island Shingle Style, was only a few years old when Barman started the design project, it was already surrounded by gardens that were

as lush as they were imaginative. Taking his cue from that rich natural display, the designer made it his goal to bring the outdoors indoors, so that it would be hard for the eye to tell where one began and the other ended. His tools were colors, patterns and a careful placement of furniture.

The living room, for instance, has garden views on both sides, and Barman arranged the seating areas so that the owners and their guests would automatically gaze outward. For the walls

and upholstery fabrics he made use of green—the light, grass green he could see through the windows.

What did not fit in with such a summery setting was the marble mantel—dark, formal and more suggestive of January than July. Since replacing it would have been a large and expensive undertaking, Barman opted for several coats of light paint to make it look like limestone. "I didn't think that painting it would work," he admits. "But it did." The designer underlined his garden theme

in even the smallest details, such as the leaf pattern that surrounds the mirror above the mantel and the leaf design carved between the legs of the white low table.

The gardens are blue as well as green—whole squares of hydrangeas mark around the property—a Barman brought that brilliant blue upstairs, into the master bedroom and bath. The master bedroom's custom-designed carpet has white leaves on blue, and he repeated the

*continued on page*



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## Design Notebook

*continued from page 72*

the pattern and the colors on the bedposts, which could easily be at home in Provence. "When I was working on the house, I was spending the summer near Avignon, in the south of France," the designer says, "and I was inspired just by being there—by the colors, the styles and the mood."

The poolhouse, too, is distinguished in its color, style and mood. "Most poolhouses are dank," says Barman. "This one isn't. It's enclosed, but one side is open to the pool, so that you can almost swim up to it. I used a very strong blue, which is an unusual color for a poolhouse. It could be overwhelming, but next to the green of the grass it's restful. We made it an inviting place."

All good designers go through a similar process of mixing and matching to create an atmosphere, but Barman has added two distinctive features—his designing tricks—to this inside-outside house in Southampton. One is using maps—lots and lots of them. "I love maps," the designer remarks. "They can fill a large area, and you can

The lush gardens were a strong influence throughout the 9,000-square-foot house. **BELOW:** The décor in the master bedroom captures the yellows of the daylilies and the blues of the hydrangeas. Barman painted a pattern on the bedposts to match the carpet's floral design. **STARK** carpet. **BOTTOM:** In front of the poolhouse, he coordinated the lounge chair fabric with the hues of the pool and the flowers.



color the mats around them so that they fit into different décors." Thus it is that 11 antique maps on light green mats cover the wall at the bottom of the stairway—offering both

a treat for the eye and a lesson in geography.

Another trick—a bar—is only a few feet away, set in a wall just off the living room. "A bar is inviting," the design-

er says. "It tells guests you prepared for them, even if they only want water or a drink. I love bars, and I use them in all my projects. My name, after all, is Barman."





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# Hendrix Allardyce

Blending Styles and Periods to Create Their Signature Dynamic Interiors

Text by Nicholas von Hoffman/Photography by Mary E. Nichols

IT WAS 30 YEARS AGO WHEN, in Thomas Allardyce's words, "the moving company came and left all the furniture in the driveway."

It was Illya Hendrix's first big interior design job, and, as he remembers it, "I got stuck. So I called Tom. We moved mattresses and sofas, we made beds, we hung mirrors. It was amazing what we accomplished. We worked from Friday to Sunday evening, when my clients came home. We had so much fun working together that we joined our two firms." Thus was Hendrix Allardyce born.

"I had quite the all-American life growing up," says Allardyce, who spent his early years in Beaumont, Texas, which lies in oil refinery country. And yet, he adds, "I was born to be somewhere else. I spent hours at my desk drawing pictures of houses." He did very well in school, but, he explains, "I



had no passion for anything at that point in my life."

He went on to major in business at Lamar University in Beaumont. It wasn't his first choice. "Growing up, knowing that I had this artistic talent, I discussed pursuing something in the arts with my dad," he recalls. But his father, a supervisor at Mobil Oil, told him he'd never make a living at it.

In college Allardyce was so active in his fraternity, Sigma Phi Epsilon, that after graduation he was hired by the organization's national headquarters to work as a liaison with the campus chapters. His job took him all over the

United States. "In the afternoons and on the weekends, what was I doing? I was driving through the best residential neighborhoods looking at architecture and taking an incredible number of 35-millimeter photographs. I was creating my first library."

His Siddhartha period over, he took a job as an investment counselor. "It wasn't that I was unsuccessful, but I didn't enjoy it. I needed to feel passionate about going to work. So I began exploring other options."

In Dallas he found a job with a graphic arts firm, where he had access to a library of de-

LEFT: Los Angeles-based Illya Hendrix, right, and Thomas Allardyce founded their eponymous firm in 1980. ABOVE: Asian antiques and pieces they designed furnish the living room of their Kauai retreat (see *Architectural Digest*, September 2004).

*continued on page 78*



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## The Professionals



ABOVE: A dining room by the designers in Beverly Hills features circa 1810 Swedish chairs. RIGHT: They evoked French style with Italian details for a house near San Francisco (*AD*, September 1993).

*continued from page 76*

sign and architecture books. "I started with *A*, and I read them all—every book—all the way through to *Z*." After a year and a half the boss told him he should go to Los Angeles and work for an interior designer, which is just what he did.

He apprenticed for two years, and then, with no contacts and no clients, he took the plunge and started his own company out of his apartment. But he had a plan. Getting the names of interior designers from a

regular feature in the *Los Angeles Times*, he says, "I contacted every one of them, had an interview, showed them my work and said, 'I'd like for you to send me anything you don't want—I don't care if it's a room.' Many of them sent me very small projects. Others sent me medium-size projects."

Gila Bend, Arizona, where Illya Hendrix spent his early

years, sits in the desert between Phoenix and Yuma. "I wasn't particularly compatible with the interests of a boy who would take a house's floor plan out of the real estate section of the Sunday *Phoenix* and 'fantasy' size all week about what I'd do with it." He remembers fishing with his father in northern Arizona. "He'd get upset because

*continued on page 77*



ABOVE: The team chose a light palette for the living room of a client's residence in Beverly Hills, where French, English and Italian pieces join reproductions by the designers. Diamond-shaped black slate accents the French limestone floors (*AD*, February 2003).



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## The Professionals

*continued from page 78*

we were on this beautiful river and I'd be filling the creel with moss and ferns and other things I'd found."

The man who would one day design the interiors of 50,000-square-foot houses grew up in one that was 500 square feet. "I started working really young, because we didn't have any money," says Hendrix, whose early jobs included sweeping asphalt

at a truck stop for two dollars and watering lawns in a town where the mercury routinely reached 100 degrees. But he didn't see his work as a hardship. "I was living in my head. I could sweep and fantasize or take care of lawns and fantasize."

The family moved to Phoenix when Hendrix started high school, and the boy who said he "didn't fit in" learned to make

friends and influence people. "I read De Carnegie's book." He also read Ralph Waldo Emerson and took a job in a nurse-owned by a Japanese family, who, he says, "really influenced me." The Asian feeling that crops up in Hendrix Allardycy's work may have evolved from those days.

Next, he says, "I charmed my way in a job at the Fiberboard Corporation. Because I know what it's like to shovel gravel and do mundane things, I can relate to people anywhere I go. It was a good experience, plus it made me rather wealthy for a kid, got me through college and got me a car. At Arizona State University I wanted to go into architecture, but I never learned to read well. School was difficult for me.

Nevertheless, he graduated with a degree in psychology. But his early love of houses brought him to Los Angeles and a career in interior design. Beginning t

The designers have not specialized their roles.

"We cross over so much it would be difficult to divide it," says Allardycy.

apprenticeship as a gofer and accountant with one design firm, Hendrix worked with another firm for three years before striking out on his own. And then came what Allardycy calls their "breakthrough moment"—the furniture in the driveway and the decision to team up.

"We still do everything together," says Hendrix. They have not specialized their roles. "We cross over so much it would be difficult to divide it," adds Allardycy, who notes that Hendrix "loves working on plans. I do more fieldwork."

Hendrix Allardycy has a permanent staff of 12 and takes on about that many new clients a year. The firm, whose work reflects design and cultural influence from around the globe, also produces a line of furniture. "We've traveled a lot in Asia—we've been to Vietnam, Cambodia and Thailand," says Allardycy, though the pair are comfortable designing French classic Tuscan, Spanish colonial, Balinese and English interiors. All in all, a far cry from Beaumont and Gila Bend. □



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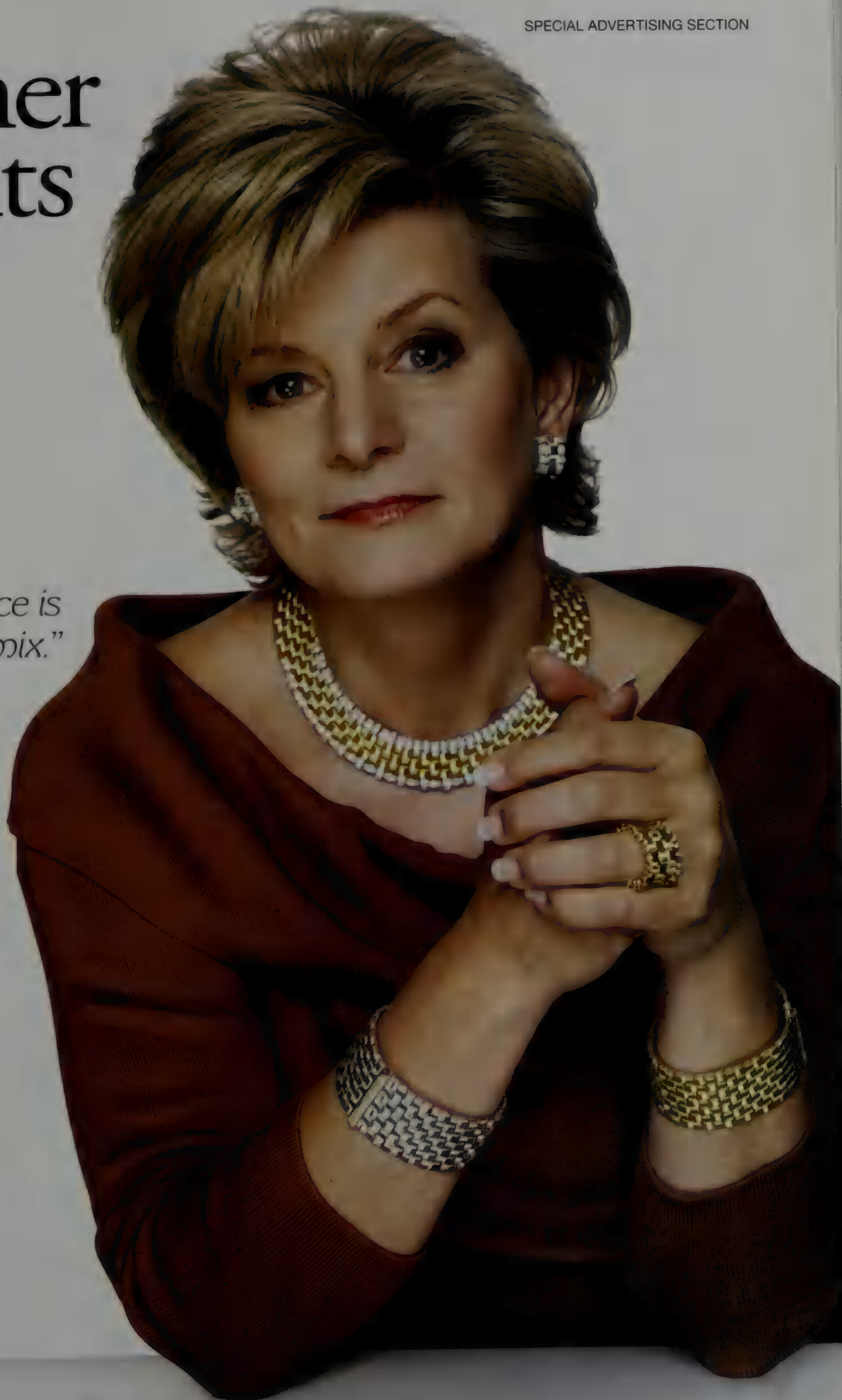
# Designer Portraits

Leading ladies  
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## Charlotte Moss

Charlotte Moss believes in the art of the mix, layering pieces of provenance with simpler objects to produce rooms that exude charm and warmth. Known for her sumptuous dressmaker details, the designer wears "Appassionata," the signature collection of **ROBERTO COIN** inspired by weaving gold as fabric—perfect for a jeans-to-ballgown life.



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*"It's not just  
about what you  
see, it's about  
what you feel."*

## Victoria Hagan

Subtlety meets substance in Victoria Hagan's designs. Her work is understated, poetic and relaxed, with an unexpected touch here or there—exactly like her personal style. She wears **ROBERTO COIN** **CENTO** diamond stud earrings and "Perl' Amore," a modern, casual interpretation of the classic strand of pearls.

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## Kelly Hoppen

When Kelly Hoppen's East-meets-West interiors came on the scene, they sparked a design sensation. The South Africa-born talent has built her London-based empire on a penchant for crisp lines, balance and increasingly, eclecticism. A natural jewelry choice: the intricately textured "Elefantino Collection" by **ROBERTO COIN**.



## Alexa Hampton

Alexa Hampton has her own stamp on her father's business, combining classic, comfortable spaces with all the trimmings. The well-schooled, effervescent designer wears the chic facet **CENTO** diamonds. **ROBERTO COIN** features the "Frizzante Collec



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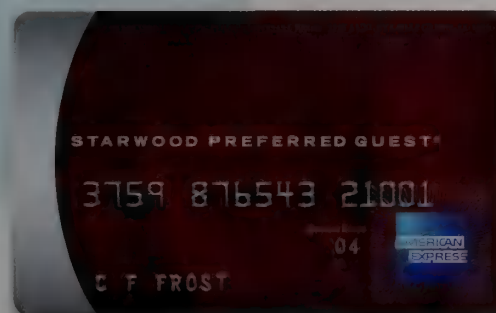
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# Discoveries by Designers



## Balance in Provincetown

In Japanese, *wa* means harmony, and that is exactly what Tom Rogers has accomplished with his collection of accessories and home and garden furnishings from around the globe at the new Provincetown, Massachusetts, location of his shop, WA. "The range is wider than at most shops," says **Michael Schaible** (above left, with Rogers, left, studying an antique pickling jar from China). "Tom finds one-of-a-kind items and some quirky stuff too, which is great fun." The harmonious mix includes antiques from Chiang Mai, furniture and textiles from Bangkok and calligraphy brushes and antique woven baskets from local markets in Beijing.

WA  
220 Commercial St.  
Provincetown, MA 02657  
508-487-6355  
[www.waharmony.com](http://www.waharmony.com)

Wood molds for metal machine cogs, made in Poland in the 1930s







*Banana Grove* is an iconic print from Bruce Goold, a self-taught linocut artist.

## Bow Wow Wow

Susan Bowden's shop, **Bow Wow**, north of Sydney, Australia, is brimming with the work of artists and designers, such as Bruce Goold. In addition to carrying his linocuts and paintings, Bowden has his graphic flora and fauna fabrics made into pillows and lampshades. The tropical spot, favored by **Frank Grill**, also has vintage cane furniture, modern lamps and seaside accessories.

Bow Wow, 1093 Barrenjoey Rd.  
Palm Beach, NSW 2108, Australia; 61-2-9974-1762



## Dedar *Voluta*

The Italian textile company Dedar (800-493-2209) is presenting *Voluta* in the United States. The cut-velvet design, in cotton and viscose, has an Asian inspiration. Colors include *nero*, top, *bengala*, center, *cedro*, bottom, and *notte*.





# Discoveries by Designers



## One in a Milne

They have defined folk art in a very broad way," New York designer **Elissa Cullman** says of folk art dealers **Judith and James Milne** (above left, with Cullman, left). An assortment of weathervanes, including a 19th-century running horse (right) and a whale, various trade signs and rare quilts, such as a mid-19th-century Mariner's Compass quilt (all, above right), round out their impressive collection of objects. Judith Milne says, "We wanted our folk art to have a sense of humor, a joyousness that is uniquely American."

Judith and James Milne  
506 E. 74th St.  
New York, NY 10021  
212-472-0107  
[www.milneinc.com](http://www.milneinc.com)

A rare 19th-century whirligig with original paint, representing a soldier in uniform, was made to poke fun at authority figures.



"They shop in the American countryside—their material is so fresh."

## Embroidered to Perfection

**Astrid Gunzburg's** work at couture linen shops Léron and Porthault prepared her for her role as a private linen consultant. For designers, among them **Samuel Botero**, she coordinates the linens for an entire household, from the bath to the bedroom to the dining room. Colors are selected, monograms designed (and adapted for second and third homes and yachts) and stitched by hand to create a polished look for discerning clients. By appointment.

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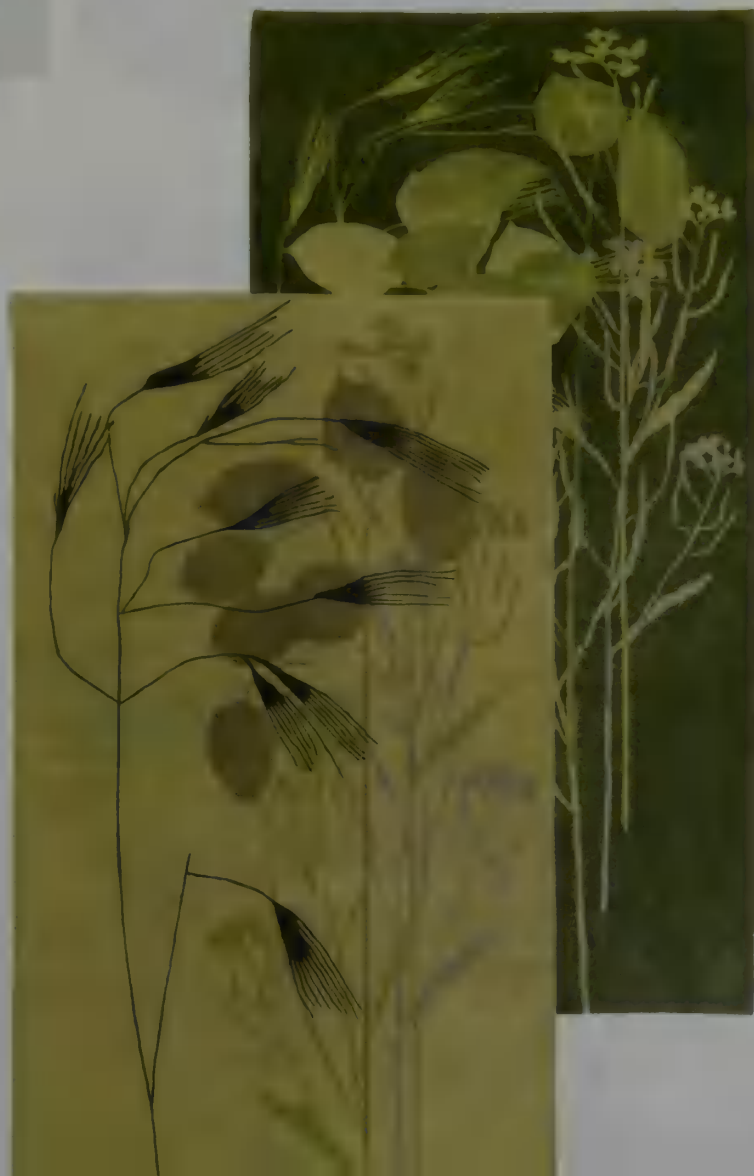
An elaborate custom hand-embroidered hyacinth design is imported from France.



## Ode to Odegard

While on retreat during the monsoon season in southern India, designer **Stephanie Odegard** conceived the Kerala rug collection. It includes *Champa*, named for the sacred flower of India; *Malabar*, named for a fernlike plant; and *Coconut Flower*, a Himalayan wool rug (right, in lemongrass; far right, in emerald). The wool is hand-carded, hand-spun and hand-knotted, and the carpets can be custom-made.

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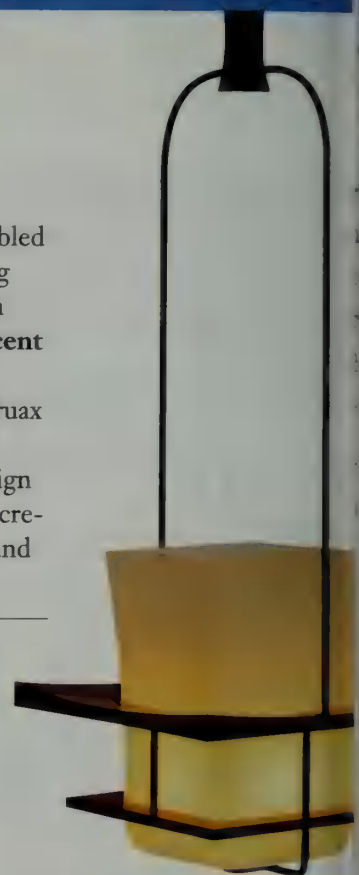




## Guiding Light

**R**obert Truax has assembled a stellar team of lighting professionals who work with designers, such as **Paul Vincent Wiseman**, to conceive and fabricate custom lighting. Truax (left, with Wiseman, right, comparing the sketched design to a completed sconce) also creates lighting environments and elaborate control systems.

Truax Design Group  
418 Petaluma Ave.  
Sebastopol, CA 95472  
707-829-8188  
[www.truaxdesign.com](http://www.truaxdesign.com)



## Partners in Design

**Thomas W. Newman's** traditional furniture receives an added dimension from a new partnership with Paris-trained **Antoine Schapira**, whose approach is more contemporary. Among the results: a Biedermeier-style table (left) of Catskill cherrywood hand-picked by Newman and a rosewood credenza (right).

Amourette & Newman  
225 Garden St., Hoboken, NJ 07030; 201-963-9108  
[www.thomaswnewman.com](http://www.thomaswnewman.com)



## JAB *Elements*

The German company JAB (718-706-7000) has introduced a fabric called *Elements*. The pattern evokes a 1950s feeling with a geometric circle-inside-a-square motif and is available in six colors.



*continued on page*

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## The Norfolk Stannard

Tucked into the foothills of the Berkshires in Connecticut is **Joseph Stannard Antiques**. In addition to Stannard's own, more contemporary creations, French furniture and accessories for the home and garden from the 17th to the mid-20th century are abundant. **Suzanne Lovell** (left) remarks, "Joseph Stannard provides an uncompromising view of the graceful elegance of French country antiques with a twist of modern use."

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A 19th-century bronze eagle, above, and a pair of 18th-century French garden seats, below

A 17th-century carved stone satyr, above, is displayed on the first floor of a 19th-century carriage house, right.



## Speaks Volumes

An 18th-century chinoiserie throne chair with original paint (right) and a petite 18th-century hand-painted Venetian commode (far right) are just two pieces from **Suzanne Casano's** inventory of antiques for her company, **Vol. 1**.

Vol. 1 Antiques  
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917-494-5747  
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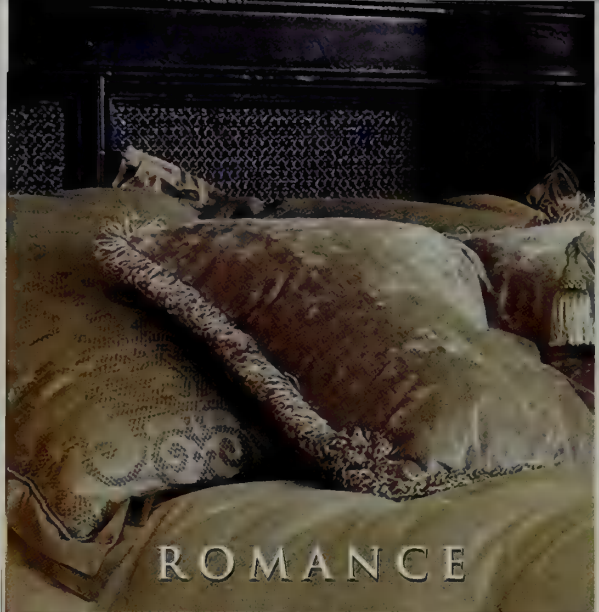


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## Discoveries by Designers



### Marra-velous

For modern pieces and a range of vintage and custom lighting, designers have been calling on **Paul Marra** for over eight years. Marra's new Los Angeles location is filled with midcentury furniture and unusual accessories, mostly acquired on buying trips in California. A 1940s Belgian ebonized-oak buffet and 1950s nic sconces (left) are examples of the singular selection at the La Cienega Boulevard shop.

Paul Marra Design  
868 N. La Cienega Blvd.  
Los Angeles, CA 90069  
310-659-8190  
[www.paulmarradesign.com](http://www.paulmarradesign.com)



A porcelain polar bear from the 1930s and a Victorian milk-glass covered compote



## Stroheim

### Peggy Figured Epinglé

Stroheim's (718-706-7000) *Peggy Figured Epinglé* (shown in moss) has a pattern of intertwining fronds and fiddlehead ferns. The fabric was woven in Belgium.



continued on page 4





*Marge Carson*

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Antigua Collection



# On Par with Nature

Hawaii's Nanea Golf Club Embraces Big Island Traditions and a Dramatic Setting

Architecture by Francis S. Oda, FAIA/Interior Design by The Wiseman Group

Text by Christopher Hall/Photography by Matthew Millman

For the Nanea Golf Club on Hawaii's Kona Coast, architect Francis S. Oda designed clubhouse roofs that echo *pu'u*, naturally forming cinder cones. "In the late afternoon," he remarks, they both "have the same copperish glow."

EIGHT HUNDRED FEET above the turquoise-and-lapis waters of Hawaii's Kona Coast, on the flank of the volcano Hualalai, a solitary, gnarled ohia tree stands at the edge of an old lava flow. Its branches ablaze with red flowers, the tree shares an austere landscape of blackened rock and rustling grasses with what appears from a distance to be four *pu'u*, the natural cinder cones dotting this volcanic slope.

The cones, however, are not *pu'u* but the oxidized-copper roofs at a new, ultraprivate golf club literally hewn from lava fields created during an 1801 eruption. At the heart of the club, with a bird's-eye view of the palm-fringed shoreline below and the Pacific beyond, lies a remarkable clubhouse where island tradition has been thoughtfully reinterpreted with a modern sense of design.

Called Nanea—a Hawaiian word connoting, among other things, tranquillity, leisure and something of absorbing interest—the club was founded by



two eminent figures in finance and philanthropy with long-standing ties to the Big Island and a passion for golf.

They recruited Scotsman David McLay Kidd, one of the world's leading golf course architects, to design an 18-hole

course that spreads across one-third of the club's 1,000-acre parcel. Tons of lava rock were removed to make room for fairways planted with vibrant green Paspalum, a salt-tolerant and environmentally friendly turf. The course fol-

lows the contours of the land with no artificial features or landscaping other than tufted fountain grass that grows naturally in Hawaii's lava flows. According to Kidd, it is a subtle, complex con-

*continued on page 101*

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**(Ice optional.)**





ABOVE: Open-air dining and social areas offer expansive views of the coastline. The columns, made of ohia trunks, hark back to the ohia forest that stood on the site before the last lava flow, in 1801.



*continued from page 100*  
for skilled golfers, not once-a-year duffers.

Originally envisioning the clubhouse as a kamaaina, or traditional Hawaiian-style, mansion, the members hired an architect, Francis S. Oda, of Honolulu's Group 70 International, who is known for his work in that idiom, and The Wiseman Group, of San Francisco, which has designed interiors for the two founding members' homes. "The original kamaaina houses are wonderful old structures with double-pitched roofs," explains Oda, "but as I stood on the slopes of Hualalai, with the lava field sweeping down to the sea, I felt strongly that the clubhouse needed to relate to that land and how it was formed. It needed to be more Hawai-



TOP RIGHT: A mural by Pua Van Dorpe, executed by Evans & Brown, is in the hallway joining the social areas. ABOVE: A lava-rock wall adds texture to the lounge. Paul Vincent Wiseman and Dara Rosenfeld designed the interiors to feel like a private house, with local references throughout. The chair carvings use a pattern found in Hawaiian bark cloth. Clarence House sofa pillow fabric. Stark sisal rug.

ian, more in tune with the cultural landscape of the islands.

From afar, the 24,000 square-foot clubhouse virtually disappears into the lava field. Sheltering the entrance and the open space comprising the dining room, lounge and lanai are the four conical shaped roofs, whose proportions and varied heights were derived from measurements Oda took of actual *pu'u*. The kitchen, pro shop, locker room and offices are essentially underground, backed into the slope, covered with lava and fountain grass and bracketed by massive rock walls made with lava taken from the site.

Inside the social areas, rustic, honey-colored ohia trunks—echoing the gnarled trunks next to the clubhouse—support the domes, whose interiors have been fitted with ohia lattice lashed together in traditional Hawaiian fashion with braided coconut fiber. The

*continued on page 101*



*Shine*

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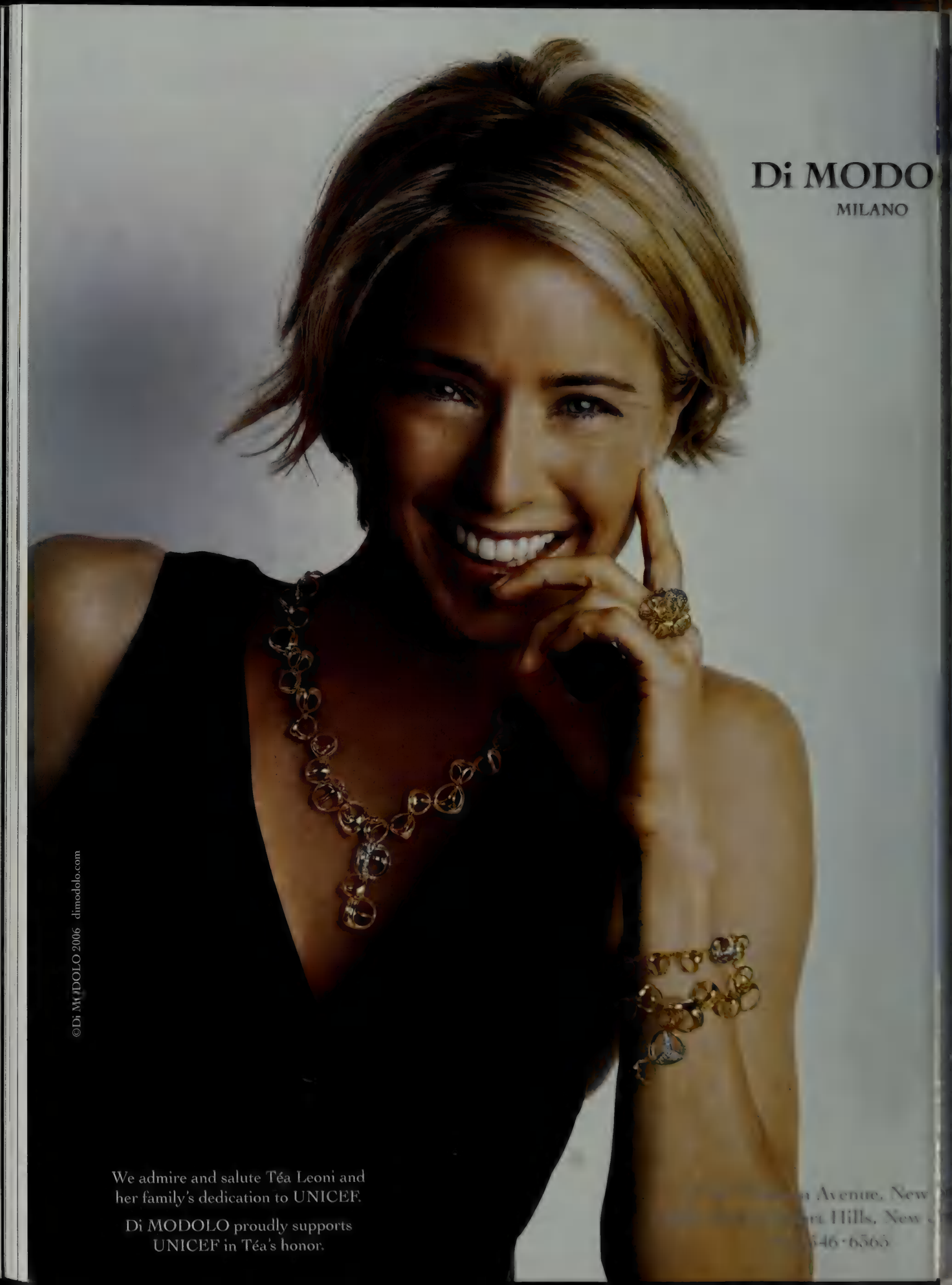
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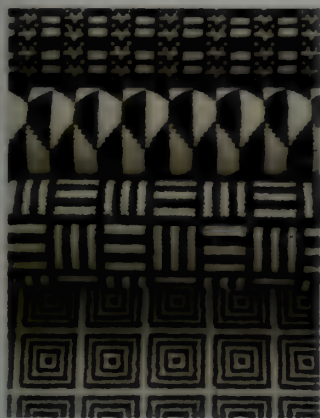
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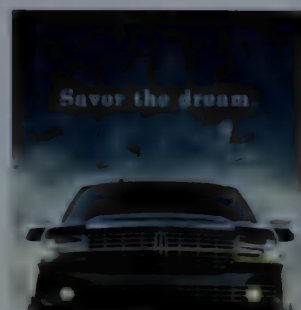
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## Design Notebook

**RIGHT:** The residential atmosphere continues in the women's locker room lounge. The Wiseman Group custom-designed all of the furnishings in the clubhouse. Patterson, Flynn & Martin carpet.

*continued from page 102*

stone floor, made to measure in Italy, is pigmented and scored with lines to resemble an old lava flow. The entire space is open-sided to catch cooling trade winds, with bronze-framed glass doors, suspended from a ceiling track, providing protection on blustery days.

Paul Vincent Wiseman and his associate Dara Rosenfeld created relaxed groupings of custom wood furniture whose design incorporates many



Hawaiian references. "The butterfly joint is a recurring historical motif in Hawaii," says Wiseman, "and we use it in tables, lamps, sofas and chairs." Patterns from kapa or Hawaiian bark cloth, appear as carved details on chairs, and the hammered-bronze Déco feeling drink tables and high back club chairs upholstered in pale beige are a nod to the era when grand ocean liners were often called at Hawaiian ports.

Mounted on a serpentine rear wall of lava rock and illuminated from above by skylights is a long mural that bears a striking resemblance to a huge swath of actual kapa. Designed by famed kapa artist Pua Van Dorpe and executed by San Francisco muralists Evans & Brown, it depicts



**ABOVE:** The golf course, designed by David McLay Kidd, is set amid fountain grass and lava rock. **LEFT:** The lanai. Glass doors slide along a ceiling track, protecting open areas. The pillow fabric is from Summit; the cushion fabric is from Perennials.

visually compelling symbols of Hualalai rising from the ocean toward the swirling stars of the Milky Way.

Two and a half years after construction began, Na Hualalai officially opened with a dedication ceremony. Of all the sentiments expressed that day, none were more appreciated by the attendees than that of the Hawaiian priest who had come to perform a blessing. "He told us that Na Hualalai showed a deep respect for the land, and for Hawaiian tradition," recalls the club manager. "I can't tell you how much it meant to us." □

A high-angle, close-up photograph of the front interior of a 2007 Subaru Tribeca. The image shows the leather-upholstered front seats with dark stitching, the center console with a gear shifter and handbrake, and the dashboard and steering wheel. The lighting is dramatic, highlighting the textures of the leather and the metallic accents on the controls.

**YOU MIGHT JUST BECOME A CAR  
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A small, dark image showing the exterior of a 2007 Subaru Tribeca from a side profile, parked on a road at night.

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# Formative Expression

James Polshek's 1965 Poolhouse for Edgar Bronfman, Sr.

Text by Alexander Gorlin



IT IS RARE INDEED TO DISCOVER an early residential project by the eminent architect James Polshek, whose firm, Polshek Partnership Architects, is known for its large-scale institutional buildings of the highest order, such as the American Museum of Natural History's Rose Center for Earth and Space in New York, the Santa Fe Opera and Little Rock, Arkansas's William J. Clinton Presidential Library and Museum. While most architects start their practices with small houses for family or

*continued on page 112*

Architect James Polshek's 1965 winning competition entry for a large-scale recreation building, a poolhouse, for Edgar Bronfman, Sr.'s estate in Purchase, New York, resulted in a now lost work. ABOVE: The living room. BELOW: The design echoes the lines of, and is built into, the landscape.



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2. What '80s TV show and current movie remake of the same name helped create the "pastel revolution" in Miami?
3. In which California city has a formerly devastated industrial area been brilliantly converted into Conjunctive Points by architect Eric Owen Moss?



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### Artists at Work

At **Cosanti**, visitors can browse the studios where the world-recognized architect Paolo Soleri's bronze windbells are made and sold. From November 17-26, 2006, the **Hidden in the Hills** self-guided tour allows a rare glimpse of working artists' studios. At **Ostrovsky Fine Art**, canvases offer images of adventure and intrigue that evoke feelings of mystery and awe in viewers. And, this winter and spring, visitors can experience two special programs: **Native Trails**, presented by the Fort McDowell Navajo Nation and produced by the Scottsdale Center for the Performing Arts, is a free noon-time festival

(January 9-April 7, 2007) exploring the rich and varied cultures of Native America; and the 17th annual **Celebration of Fine Art** is an art collector's nirvana, with more than 100 juried artists setting up studios to portray all styles of art in different mediums (January 13-March 25, 2007).

### Educational Exhibitions

Scottsdale's educational exhibits entertain and enlighten. From November 2-5, 2006, **Smithsonian Culture Fest** offers a variety of interactive programs, including photo workshops that give guidance on camera angles, lighting, composition and color filtration. "Exploring Progressive Design" (November 8-10, 2006)—part of **Taliesin West's Design & Development Conference** series—studies how Frank Lloyd Wright's architectural principles can be interpreted for a new century. And, year-round at **The Phoenician** resort, visitors can enjoy seeing the property's multi-million-dollar art collection.

To make Scottsdale part of your vacation plans, or for more information, call 800-839-9567 or visit [www.ExperienceScottsdale.com/ArchDigest](http://www.ExperienceScottsdale.com/ArchDigest).



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Attracting more than 100 artists from across the country, the fine art fair, which runs January 13-March 25, 2007, functions in many respects like an arts cooperative. Visitors are encouraged to interact with the artists, watch them work and develop ties that connect buyers to artists and pieces they enjoy.

The range of works on display at the Celebration is impressively broad, representing all manner of styles, mediums and subject matter. A 40,000-square-foot, U-shaped clear span tent provides space for the individual artist's working studios. The tent surrounds a one-acre, open-air courtyard where more than 100 large-scale sculptures have become an integral part of the event's appeal.

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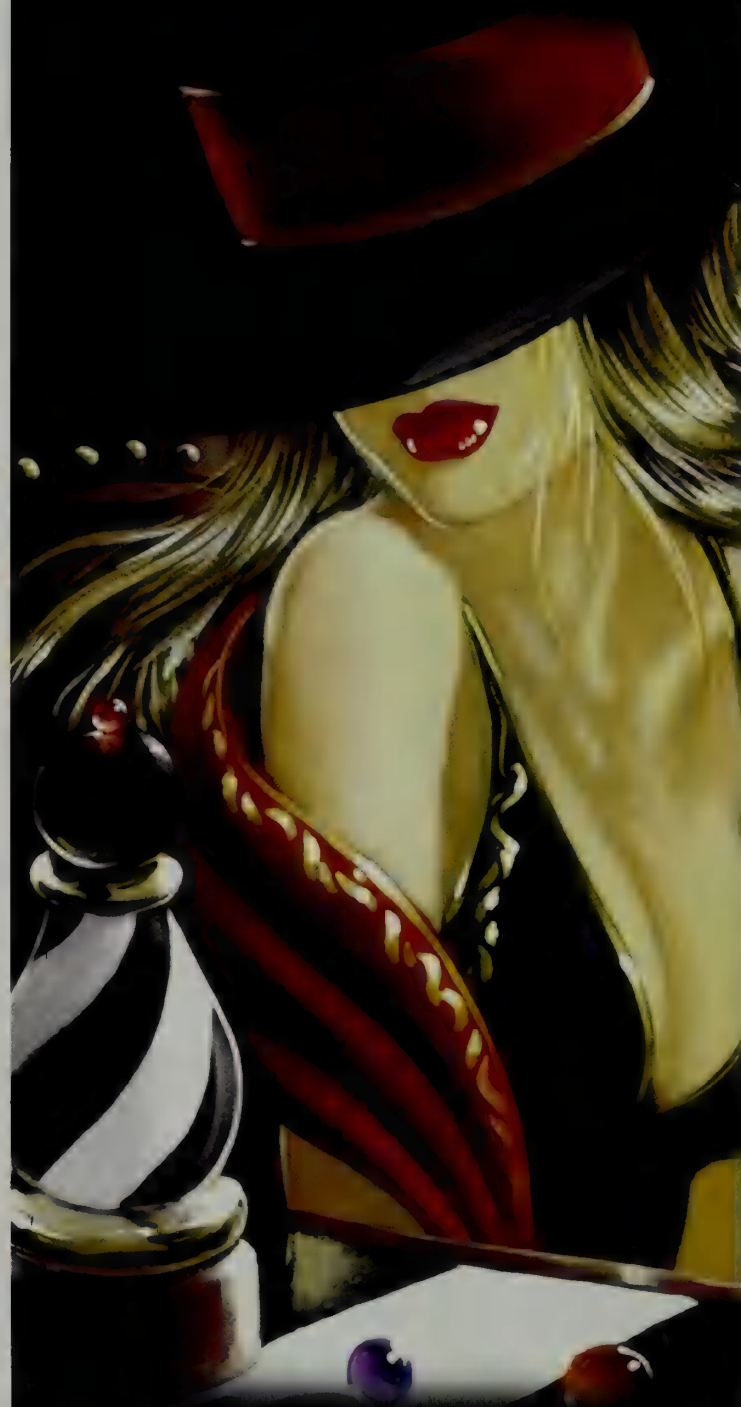
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Canadian-born Victor Ostrovsky was a prize-winning child prodigy. Raised in Israel, he rose to the rank of lieutenant commander before becoming a Mossad case officer. His memoirs, *By Way of Deception*, became a #1 *New York Times* best-selling book.

But it is his moving paintings that lure people to the gallery. Once inside, visitors are enveloped by Ostrovsky's *Metaphor of Espionage* series, which provokes the senses through potent imagery and color. Hats, gloves, scarves and umbrellas hide the identities of the figures in his paintings and are striking motifs.

Perhaps as impressive as the artwork itself is the rare opportunity Ostrovsky Fine Art affords the public: a chance to mingle and interact with a fascinating artist firsthand.

Victor also specializes in mural-size commission and life story portraits; his wine and bar paintings are a collector's favorite in this genre.

For more information, visit [www.ostrovskyfineart.com](http://www.ostrovskyfineart.com)



Above: *Red Passion*; right: *Distraction II*





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The state is a virtual cornucopia of epicurean adventures. At **Caffe Boa**, in downtown Tempe, guests can savor wine tastings and live jazz—all in a classic, comfortable atmosphere. The eclectic menu is also a draw, with Mediterranean, Slavic, Asian and Cajun preparations.

**Bistro Zin** is memorable for both its fare and décor. Luscious red walls and plush seating make for a sophisticated ambience. The dining room is set off by a secluded patio containing a fireplace and romantic garden—a perfect dining spot year-round. The cuisine mixes the rustic comfort food of European bistros with contem-



porary American techniques, making it one of the best new restaurants in Tucson.

Also in Tucson: **Firecracker Bistro**, where guests are greeted by fire-burning torches at the entrance. The laid-back vibe continues inside with overhead rotating palm fans and Aspen trees. The menu takes its cue from traditional flavors of the Pacific Rim as seen in imaginative com-

A '64 in the morning.

A '64 Merlot in the evening. Good round.



Seize the Day





From left: dining photo by Joel Grimes; River City Grill photo by Ingram Design & Associates; chef photo by Todd Brenneman

tions such as wasabi cream-stuffed chicken breast  
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The Phoenician

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Discovering your ideal Phoenix moment often means finding your way to one of the many AAA Four- and Five-Diamond properties in the area. One such place is the **Arizona Biltmore Resort & Spa**. Known as the “Jewel of the Desert” to many of its patrons, this classic Phoenix resort is famous for its picturesque gardens and an architectural aesthetic inspired by Frank Lloyd Wright himself.

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The clubhouse is designed to reflect the grand architecture of The Rim Golf Club of the 1800s; it features indoor and outdoor fireplaces, a stylish bar and a restaurant with sweeping views of the Mogollon Rim, which extends 200 miles. A new state-of-the-art fitness center and spa are slated to open in July 2007, making the club even more appealing to those looking for a deluxe place to both play and unwind.

In addition to exceptional golfing, The Rim Golf Club serves as a good base to embark upon outdoor adventures like fishing, boating and camping, and is linked to a series of nature trails which wind through the Tonto National Forest.

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A view from The Rim Golf Club clubhouse





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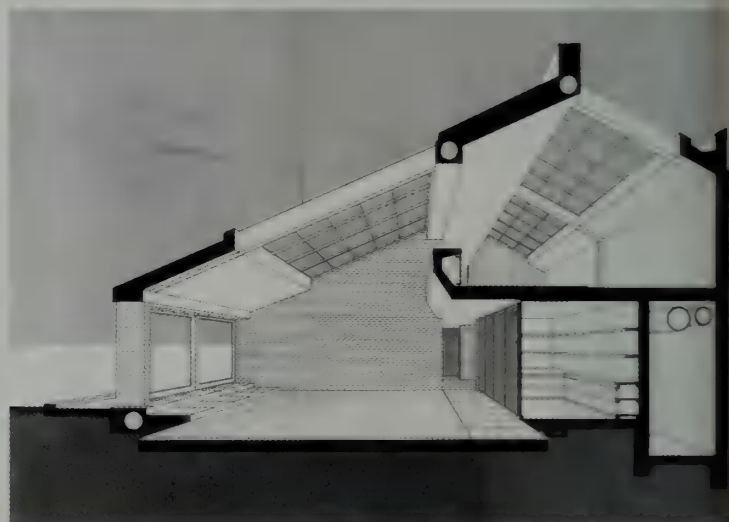
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## Lost Houses



Fortunately, during his time at Yale, Polshek had impressed Philip Johnson, who had seen his work.

*continued from page 108*

friends, gradually building up to larger commissions, Polshek left his architectural peers in the dust, moving to Japan in 1962, shortly after graduating from Yale School of Architecture, to design and build two enormous research institutes for Teijin Limited.

Returning to New York, Polshek had landed back on earth and in a sense needed to begin his career again, this time modestly—with kitchen and bath renovations. Fortunately, during his time at Yale, Polshek had impressed Philip Johnson, who, while a part of a thesis jury, had seen his work. Johnson subsequently hosted a series of private soirees to introduce various visiting luminaries, such as Mies van der Rohe, to select students, Polshek among them. In 1965 Johnson, always the mischie-

vous one, recommended both Polshek and another young architect, Robert Venturi, to the socially influential Edgar Bronfman, Sr., for an intimate invited competition to design a recreation pavilion for his home in Purchase, New York. Venturi's design is a mystery, as all records—as well as his memory—have failed to register any drawings or models.

Polshek won the prestigious Bronfman commission with a surprisingly modest design that defers to the main house, a 1936 Mott Schmidt Georgian confection. Bronfman was the head of MGM Studios at the time, and it is enticing to muse on the role of Bronfman's sister, Phyllis Lambert, a confidant of Johnson's and the client for the Seagram Building, Mies van der Rohe's masterpiece, in securing Polshek the job.

The program for the project

**TOP:** An illustration shows how Polshek related the roof pitch of his design to that of the Georgian-style main house. **ABOVE LEFT:** An aerial view.

**ABOVE AND RIGHT:** Despite the building's being partially earth-bound, its interior was inherently bright, thanks to the architect's use of skylights.



was a poolhouse, a screening room and a place for Bronfman's animal heads from his trophy-hunting days, something his wife, Ann, sensibly refused to allow in the main house. In Polshek's design, the poolhouse is partially buried under earth berms and sited at a right angle to the symmetrical mass of the main house, a

central pavilion flanked by subordinate wings. It is set two levels; the upper contains dressing rooms, a bath and a billiard parlor and is accessible directly from the pool. On the lower level, reached by a dramatic stair that spirals onto this level, are the screening room and living room.

*continued on page*

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## Lost Houses

*continued from page 112*

central spine organizes the plan into two rectangles. From the air, it looks remarkably like one of the side wings of the main house. With its angled roofs set into and reflecting the slope of the adjoining landscape, it also recalls the main pavilion of Frank Lloyd Wright's Taliesin West, a fitting homage to the great architect who respected the earth and the landscape of a

site. With its clear articulation of structure and materials, including reclaimed brick and a zinc roof, it also recalls the work of one of Polshek's teachers at Yale, the architect Louis Kahn. On the whole, it clearly illustrates one of the more profound lessons of the best of modern architecture: A structure can relate to the context and history of a place by contrast yet echo the

forms and shapes of the past without literally re-creating them.

If the project had been constructed a few years later, amid the revival of classic architecture via postmodernism, the poolhouse perhaps would have been designed by Allan Greenberg, in the same Georgian style as the main house. Here, the Bronfmans were fortunate to have been in the hands of a modern master who knew how to create something unique and compatible without copying the design of the main house.

As befits what essentially is a garden folly in the grand tradition, the party held on the grounds outside of the Polshek-designed building for Bronfman's 40th birthday was a bizarre affair, complete with a tranquilized live lion wandering

With its clear articulation of structure and materials, including brick and a zinc roof, it recalls the work of Polshek's teacher at Yale, Louis Kahn

among the guests, which caused quite a commotion, although the intention was to pay homage to the famous MGM studio mascot.

Polshek considers the Bronfman poolhouse to be an important project in his career, one that demonstrates a number of principles that have informed his architecture over four decades. His most significant concept is that a building should be "contextually appropriate" and fit into its setting and have "architectonic integrity" and a human scale for everyone to enjoy. In this respect, the poolhouse is a microcosm, a laboratory to explore ideas that can be developed in larger projects, something Polshek has done with great success since then.

Unfortunately, the Bronfmans eventually demolished the poolhouse, before selling the property and the still-extant Schmidt design altogether. Only a few photographs are left to recall Polshek's exceptional contribution to what was a very special estate. □



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# A Study in Character

An Unremarkable House in Carmel, California, Becomes a Mediterranean-Style Jewel

Architecture by Mark Di Cecco, AIA/Interior Design by Pam Galloway/Landscape Design by Jennifer Conley

Text by Jeff Turrentine/Photography by Mary E. Nichols



IT WASN'T EXACTLY LOVE at first sight. And the more time Pam Galloway spent inside the place, the more concerned she became. "It looked like the house that Jack built," she says of the Carmel-by-the-Sea, California, residence, whose new owners, Lew and Linda Jenkins, had asked the designer to give it the latest in a long series of renovations. Over the decades, the house

had been through so many of them that it "had no congruity whatsoever. It didn't know what it wanted to be: It wasn't contemporary, it wasn't a mountain cabin, it wasn't traditional."

Identity crises aside, the house, to put it simply, presented little in the way of discernible charms. "It had prefab showers that looked like they'd been bought at the hardware store," says Galloway.

Italian-inspired gardens and stone paths introduce the front entrance of a house in Carmel, California, designed by Pam Galloway for Linda and Lew Jenkins. Architect Mark Di Cecco remodeled the structure. The landscape design is by Jennifer Conley.

"The windows were thankless and small." The house's most distinctive feature was a great room measuring 19 feet wide by 40 feet long—with ceilings barely eight feet high. "It looked like a bowling alley,

*continued on page 118*

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LEFT: Esther Carpenter created the faux finishes and the copy of work by Picot in the living area of the great room, where the ceiling were raised an additional six feet Cowtan & Tout sofa fabric. Lee J plaid on stool. Wilshire fire scree

*continued from page 116*

like you should just start at the front door, take a few steps and roll the ball."

When the Jenkinses had asked Galloway to come up from Los Angeles and take a look, their goals had been relatively modest. "They wanted me to buy them beautiful furniture and paint the rooms pretty colors," she says. "But as I started mulling it over, it became apparent that the house really needed to be gutted. So a few days after I met them, I called and said, 'I have good news and bad news. The good news is that I'd love to do the project. But the bad news is that I think it would be a deal breaker for me to work with the existing structure. We need to hire an architect and redo this house right.'"

The clients' reaction: "Dead silence. Then they said some—  
*continued on page 120*



ABOVE: The dining area was outfitted with a custom oval oak table, "to give the Jenkinses—whose frequent visitors include their three grown children and six grandchildren—as much seating as possible without crowding the space," says Galloway. Scalmandre chair fabric.





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# Cooking Up Memories...

with Mary Sue Milliken and Joely Fisher

Celebrity chef Mary Sue Milliken is on fire, and so is Joely Fisher, of FOX TV's *'Til Death*. Together they're a kitchen dream team. Here they add a fresh sizzle to Thanksgiving as they stir up old holiday memories and whip up new dishes.



## Cooking Up Memories

Growing up in a big Italian family, Joely Fisher spent lots of time in her mother's kitchen, gathered around the communal table with her great-aunts, learning first-hand the basics of Italian cooking and a little bit about the Italian way of life. Here, Mary Sue Milliken (co-chef/owner of Border Grill Santa Monica, Border Grill Las Vegas and Ciudad in downtown Los Angeles; cookbook author; TV and radio personality) shows Joely how to put a southwestern spin on a homemade Thanksgiving—whether it's for the main event or for all those leftover turkey trimmings. To see Joely in action, tune in to her new hit series, *'Til Death*, on FOX Thursdays at 8 pm ET/PT.

## Cooking Together in the Modern Kitchen

Mary Sue shares a few tricks of the trade that guarantee a spectacular and stress-free Thanksgiving meal.

- Ask for help by having a few of your guests show up early; they'll feel like they're part of the team.
- Early arrivals can nibble on cotija quesadillas made with leftover yams while they help with the finishing touches on the meal. If you can't find cotija cheese, any variety of salty or sharp cheese like feta or cheddar will do.
- After rolling out the dough with your guests, pre-bake your pie crust to crispy perfection by lining the bottom with parchment paper and weighing it down with dry red beans.
- Kids can make special treats with the pie-dough scraps. Simply roll out individual pieces, top with cinnamon sugar or jam and bake until browned.

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"During the holidays we would hand-roll thousands of ravioli. It was more about bonding and a female generational moment than the food. But those ravioli were really delicious."

— Joely Fisher —



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**RIGHT:** Floor-to-ceiling bookshelves wrap around the media room. The shelves at far left conceal a whimsical “secret” door that opens into a guest room. Clarence House trim on armchair.

*continued from page 118*

thing to the effect of, ‘We’ll think about it tonight and call you tomorrow.’ And they did! They called back and said that they had walked through the house, and they understood exactly what I meant.” Galloway was on the job.

Assembling a team that included architect Mark Di Cecco, assistant designer Kathy Hartz, landscape designer Jennifer Conley and decora-

tive painter Esther Carpenter, Galloway began to imagine transforming this mishmash of a house into a tile-roofed, Mediterranean-style retreat, surrounded by lush gardens and romantic patios. “We didn’t edit ourselves,” she says of those early brainstorming days. “All of the doors and windows of our minds were open as to what we could do.”

As if on cue, the formidable Carmel Planning Commis-



Galloway began to imagine transforming this mishmash of a house into a Mediterranean-style retreat surrounded by lush gardens. “We didn’t edit ourselves.”



The Jenkinses wanted a house that would be “warm and family-friendly, yet elegant,” explains Galloway. **ABOVE:** A low ceiling in the master bedroom was raised and vaulted. French doors open to a balcony with a view of the ocean, just two blocks away.

sion began “slamming the doors and windows shut,” she says. “They wouldn’t allow to add one square foot to the property. They said the house was overbuilt as it was.” Di Cecco remembers it, “I couldn’t increase the footprint, we couldn’t increase the height, and we had to keep the roof pitches down. We had to prove to the neighbors that they would still be able to see the ocean.” But, he adds, “in any way, the limitations were kind of liberating—they made us focus our energies on the areas we could work on. It was true that we had much less of an opportunity to make an architectural statement. But because we had those limitations, the house ended up being much more neighborly.”

Bumping out the entrance to add a much-needed vestibule, the commissioners to them, was out of the question. So Galloway and Di Cecco began looking at the great room again and wondering if there might be a way to reorganize

*continued on page 119*

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ABOVE: The central terrace, with a fireplace and limestone pavers, is inviting. BELOW: At the rear of the property, a Japanese garden is accessible from a guest room. Frank Wagner designed the serene space to "offer an exotic contrast to the Mediterranean feel," he says.



*continued from page 120*

it, dividing it in such a way that it would give the house the discrete spaces it deserved: an entrance hall, a living area and a dining area.

First, though, something had to be done about that ceiling. Di Cecco removed it and gave the room the gift of volume, raising the height to nearly 14 feet; the bowling alley was immediately transformed into a cathedral. He also placed trusses in strategic locations, helping to divide the room visually into three sections. Now, says Galloway, "you almost don't notice that it's all one room, because it's so clearly delineated."

With Di Cecco covering the architectural bases, Galloway could concentrate on the

*continued on page 125*



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Continued from page 122

of bringing some thematic unity to the property. With visions of the French Riviera in her head, she began hunting sympathetic antiques in both Carmel and Los Angeles. Natural wood tones and navy-blue fabrics combined to evoke the triage of driftwood and tide—perfect for this house that sits only two blocks from the ocean.

Personal touches abound. Galloway was looking for a way to make the smallness of the house's bedrooms—"so small they doesn't even have a closet"—feel special. One day she was strolling down Carmel's picturesque Ocean Avenue, a walk that terminates on the sands just below the famed Pebble Beach. A muse suddenly whispered; Galloway made an impromptu sketch. Her Carpenter copied the sketch onto

In a way, the limitations were kind of liberating—they made us focus our energies on those areas we could work on."

headboard that Galloway had designed to resemble a French antique. Making the headboard had been one of the project's very first labors; painting it was one of the very last. Thus did the headboard come to symbolize, for the designer, the entire enterprise.

Some touches are whimsical. Lew Jenkins, says Galloway, is the type of reader who can "devour three or four books a day. In the media room, I really wanted the bookshelves to wrap all the way around. We had this door in there that led into a guest room. I was standing on the job one day with the contractors, and I found myself saying, 'I sure wish we could have a hidden door inside a bookcase.'" To the delight of everyone—not least the Jenkins' young grandchildren—the contractors figured out a way to build a bookcase on a pivot, making it into a hidden doorway right out of a Gothic novel. "So I got to put the bookcases around the whole corner of the room. And it ended up being this totally idiosyncratic, charming feature—the sort of thing kids love." Other touches are unexpected. Hidden

at the rear of the property is a tranquil Japanese garden that contrasts sharply with the lush, Mediterranean-style areas created by landscape designer Conley. A true garden room, the retreat is enclosed on all sides—three walls of intricate bamboo fencing and gates join the massive rear wall of the house. The space is accessible from the rear bedroom, which the Jenkinses have

since dubbed the Japanese garden room.

Pam Galloway looks back on her first impressions of this house and feels lucky that she didn't let it slip away, though it would have been easy to become discouraged by the many obstacles she encountered. "What I've found," she says, "is that it's almost always the big problems that result in the most delightful ideas." □



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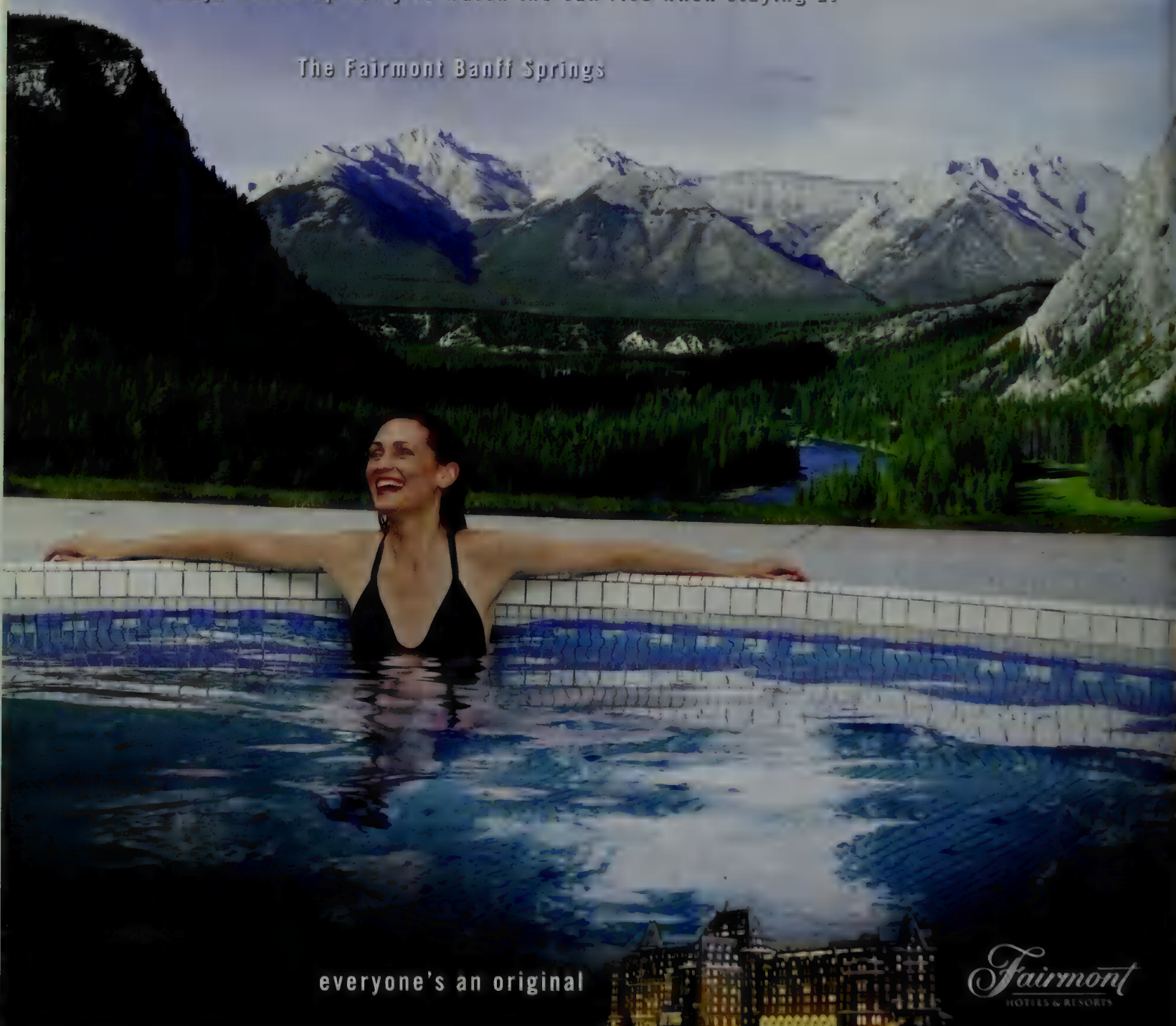


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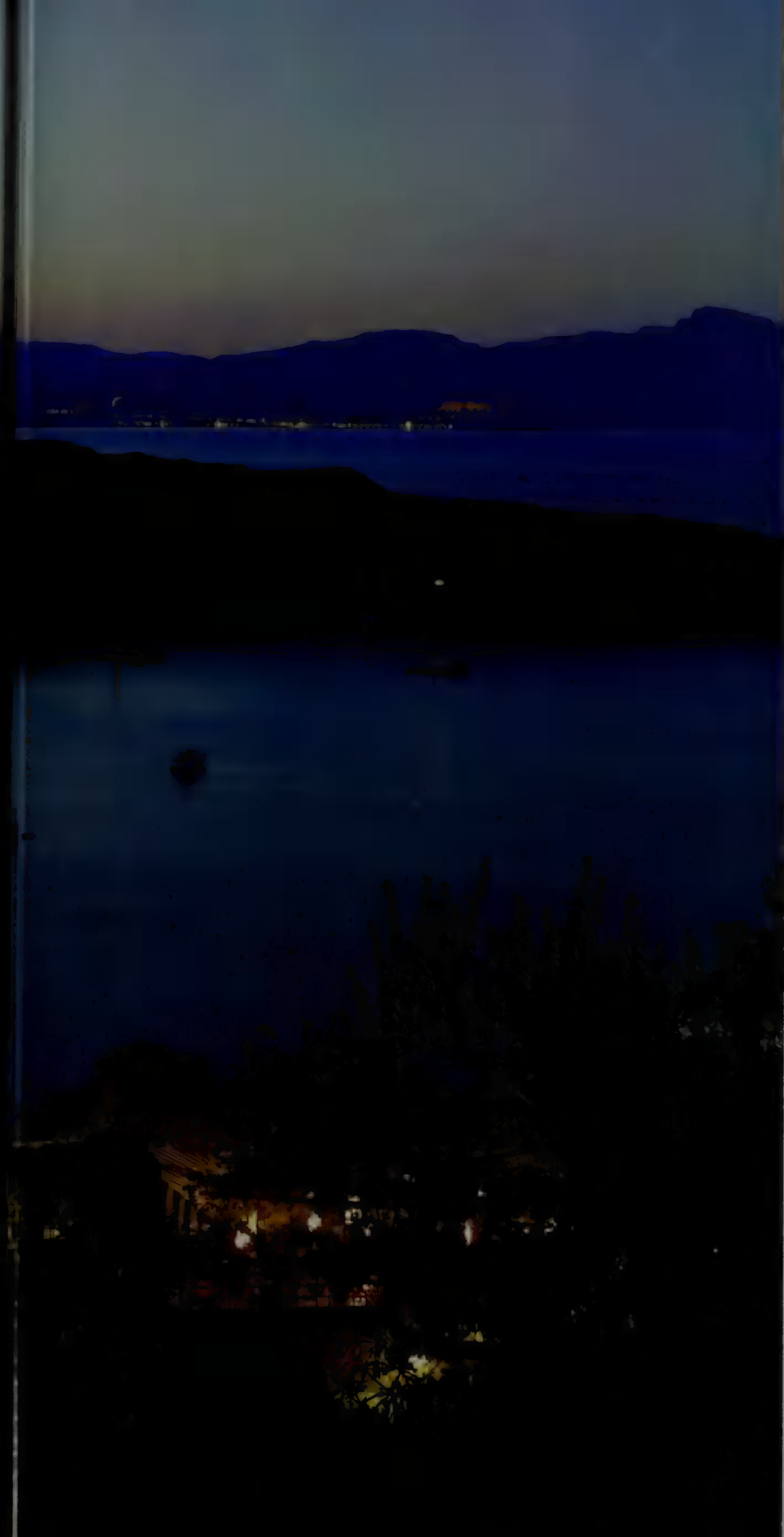


■ GREECE

# *Melenos Lindos*

In the Shadow of an Ancient Acropolis on the Coast of Rhodes,  
an Ottoman-Inspired Retreat Takes Root





Architecture by  
Anastasia Papaioanou  
Interior Design by  
Donald Green  
Text by Christopher Hall  
Photography by  
Panagiotis Fotiadis

**I**N HIS 1953 TRAVEL MEMOIR *Reflections on a Marine Venus*, the late British novelist and poet Lawrence Durrell recalled the two years he spent on Rhodes, exploring the length and breadth of this Greek island where “the days drop as softly as fruit from trees.” In one especially vivid passage, he described a visit to the village of Lindos, a huddle of whitewashed Cubist houses clinging to a rocky slope between an imposing acropolis and a beach whose shallows “are picked out in lime-green and yellow, against the reddish, deckle-edged surfaces of stone.” With its sea-pebble-paved lanes that “rise and fall like music” and its “dazzling glitter of plaster and white-wash,” the beauty of Lindos, wrote Durrell, “is of a scrupulous Aegean order, and perfect in its kind.”

Michalis Melenos has lived virtually his entire life in this village, which Durrell thought might well be “the official beauty-spot of Rhodes.” Over the years he has seen Lindos

The Melenos Lindos hotel on the historic Greek island of Rhodes is a magical complex of terraced buildings and tented patios with striking views of Lindos harbor. Beyond the peninsula are the Aegean Sea and the Rhodian coastline.





ABOVE: The top floor is the hotel's main restaurant, which has a private dining area that seats 10. LEFT: In the reception area, proprietor Michalis Melenos, a longtime resident of the island, and designer Donald Green filled a ceramic Turkish pot with Greek shepherd's crooks.



change from a sleepy enclave of fishermen and weavers to a haunt of artists and celebrities, as well as a highly popular tourist destination. But with the entire village protected as a national historic landmark, its outward character has remained essentially intact. Despite the fact that nearly three million people visit Lindos each year, its spare architecture and spectacular natural setting and its lofty acropolis of ancient Greek, Roman, Byzantine and Crusader ruins can still captivate.

Nowhere is that more evident than at the 12-suite hotel Melenos spent nearly 13 years creating on land that he inherited at the quiet, eastern edge of the village. Laid out by Rhodian architect Anastasia Papaioanou, the cluster

of buildings, jasmine-scented courtyards, citrus gardens and wisteria-shaded arbors rests on a series of terraces, which are supported by massive retaining walls built with gray-marble bedrock removed during construction. "I wanted the hotel to feel like a village within a village," says Melenos, who founded the town's tourist information center and worked there for 16 years before starting his hotel project in the early 1990s. "I wanted a place that reflected the traditions of Lindos while offering all the modern comforts."

To transform his vision into reality, Melenos turned to his friend, the Australian-born artist and designer Donald Green. "I worked very close with Michalis," says Green.

*continued on page 1*

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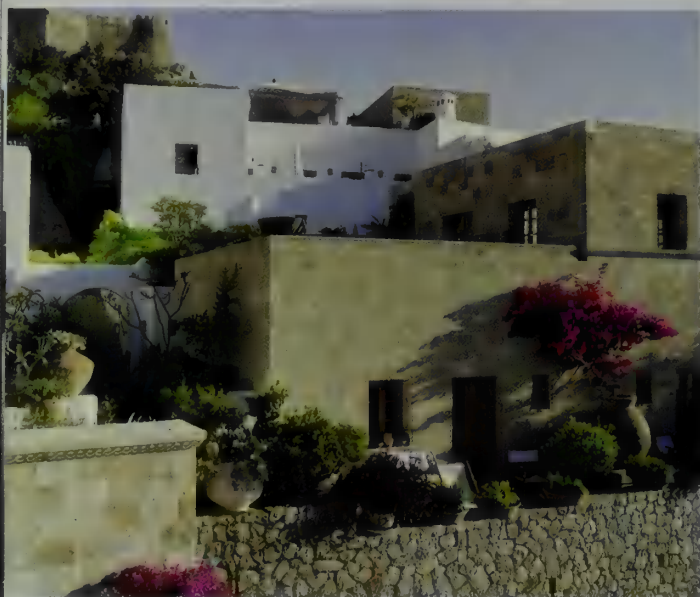
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ABOVE: Beyond the crisp white and sandstone buildings of the hotel, designed by architect Anastasia Papaioanou, is the island's acropolis, an archaeological site dating back to the 9th century B.C. RIGHT: Vibrant embroidered textiles and ceiling paintings animate a corner of a guest room.



*continued from page 130*  
who first met Melenos in the 1960s. "Our aim was to produce a sympathetic rendering of the unique architectural style and traditional materials of Lindos: from white, lime-washed surfaces and rock walls to local sandstone, richly painted wood ceilings and *chochlakia*, tiles in black, white, pale gray and red mosaic pavements made with large, smooth pebbles from the beach just south of town."

For inspiration, Green researched the village's striking 17th-century sea captain mansions, which were built during an era when Lindos was a prosperous trading port. For the hotel, he adopted such elements as

*continued on page 131*



Like all the outdoor areas, a spacious terrace shared by several guest rooms is artfully paved with a traditional Lindian *chochlakia*, or marble-pebble mosaic. The design is of Islamic origin.



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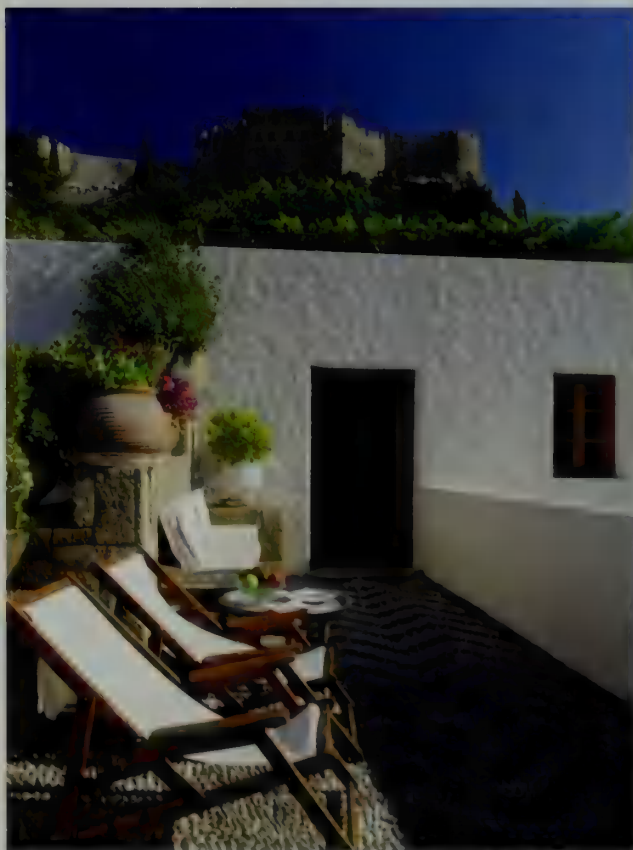


beyond petroleum

## GREECE



ABOVE: The traditional Ottoman-style sleeping platform, balustrade and cabinet, along with the cedar detailing throughout a guest room, were handmade by a local family of carpenters. Above the bed hangs the top of an early-19th-century dowry chest. BELOW: The acropolis looms over a terrace.



*continued from page 132*  
elements as lintels made of local buff and ochre sandstone engraved with Byzantine crosses and twisted-rope borders. Pointed arches reflecting both Gothic and Moorish influences and carved wood sleeping platforms of Ottoman design. "There are very few craftsmen left in Lindos who can do the old-style masonry and carpentry," says Green, "and we were lucky to have them."

Green and Melenos spent months painting the decorative wood ceilings, using a combination of stencils and other hand-applied details to create a profusion of floral, bird and geometric motifs. Green also produced a wealth of original, traditionally inspired designs for wrought iron fittings, w

*continued on page 133*

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ABOVE: On an upstairs ledge, a Turkish bread mold holds ceramic balls and glass beads. Melenos and Green filled the outdoor spaces with sun-loving plants, including bougainvillea and petunias.

*continued from page 134*

ven and embroidered fabrics, lights and mirrors inlaid with mother-of-pearl, and hand-made Ottoman-style bath and fountain tiles in the 16th-century Iznik colors of coral, turquoise, ultramarine and black.

Most of the artifacts woven into the hotel's décor are regional, among them 19th-century Uzbek embroidered textiles, a pair of Armenian wedding helmets festooned with silver coins, Turkish *hamam* basins and massive oil vessels that now overflow with vivid magenta bougainvillea. A fair number of the objects, including Greek pressed-metal ex-votos and pine and cypress shepherd's crooks, came from Melenos's own collection. "I began collecting things as a child without exactly knowing why," he says. "After a few years I thought, I'll use all of these in a house I'll build someday. But I had no idea the house would turn out so big."

The hotel's most prominent public space is the upper terrace, which serves as an out-

door restaurant. There, under the open sky or in a tent pavilion strung with lanterns, diners gather at the end of a day spent swimming at the beach, exploring ruins or sunning on a private terrace. It's a prime spot for experiencing Lindos at sunset—that hour, according to Durrell, when "dazzling spokes of silver spread out for a moment on the blue, as if from some great lighthouse. Before you, a rocky promontory, Lindos bay and the Aegean Sea slowly recede in darkness; behind and above you, the illuminated ramparts of the acropolis glow against the inky sky. "Sunset is perhaps the most magical time in Lindos," says Melenos. "It always reminds me why I live here."

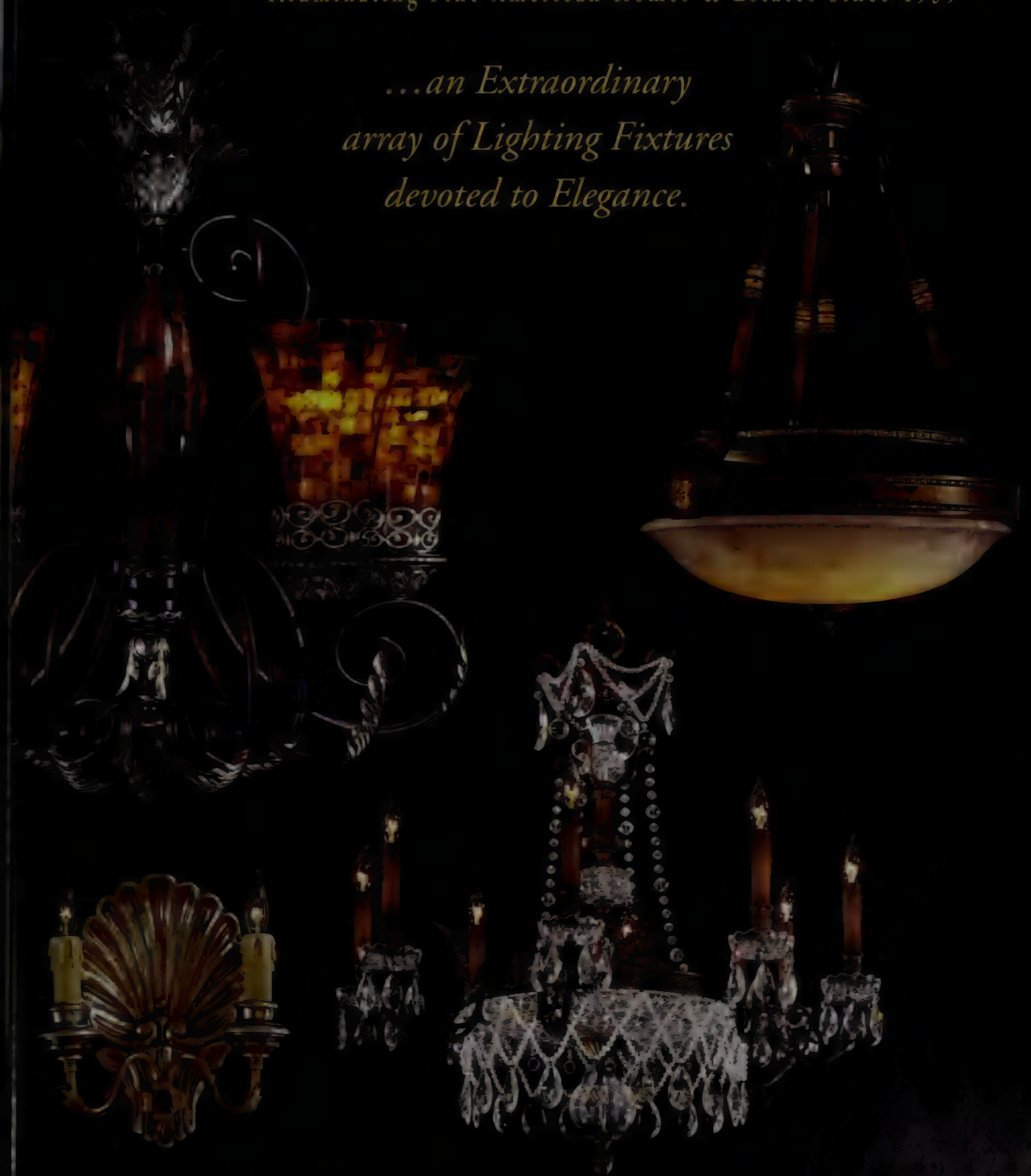
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To have all this within easy reach of London and then to find a large, Georgian manor house sorely in need of resto-

ration seemed too good an opportunity to miss to Four Seasons Hotels and Resorts, which had been looking for years for an ideal location in the English countryside. The house in question, known as Dogmersfield Park, was built in the early 18th century for a local worthy and his wife; but the estate as a whole—some 500 acres of rolling parkland where wild deer still roam—goes back to the 11th century. The land is in fact recorded as "Doccemere feld" in the great *Domesday Book* of 1086, and it was on this ancient domain that no less a personage than Henry VIII met Catherine of Aragon, his first (but, as we all well know, far from his last) wife.

For two centuries Dogmersfield Park passed from father to son and from one genera-

*continued on page 140*

Architecture by HWO Architects  
Interior Design by Richmond International  
Text by Michael Peppiatt  
Photography by Jaime Ardiles-Arce



Set on an estate dating back to Saxon times, a 1728 manor house in Hampshire, England, is now home to a Four Seasons hotel. **TOP:** The front facade. **ABOVE:** Although much of the Georgian interior was in ruins, HWO Architects and Richmond International designers preserved as many original elements as possible, including the marble mantelpiece in the entrance hall. Carved pedestal tables from Baker.



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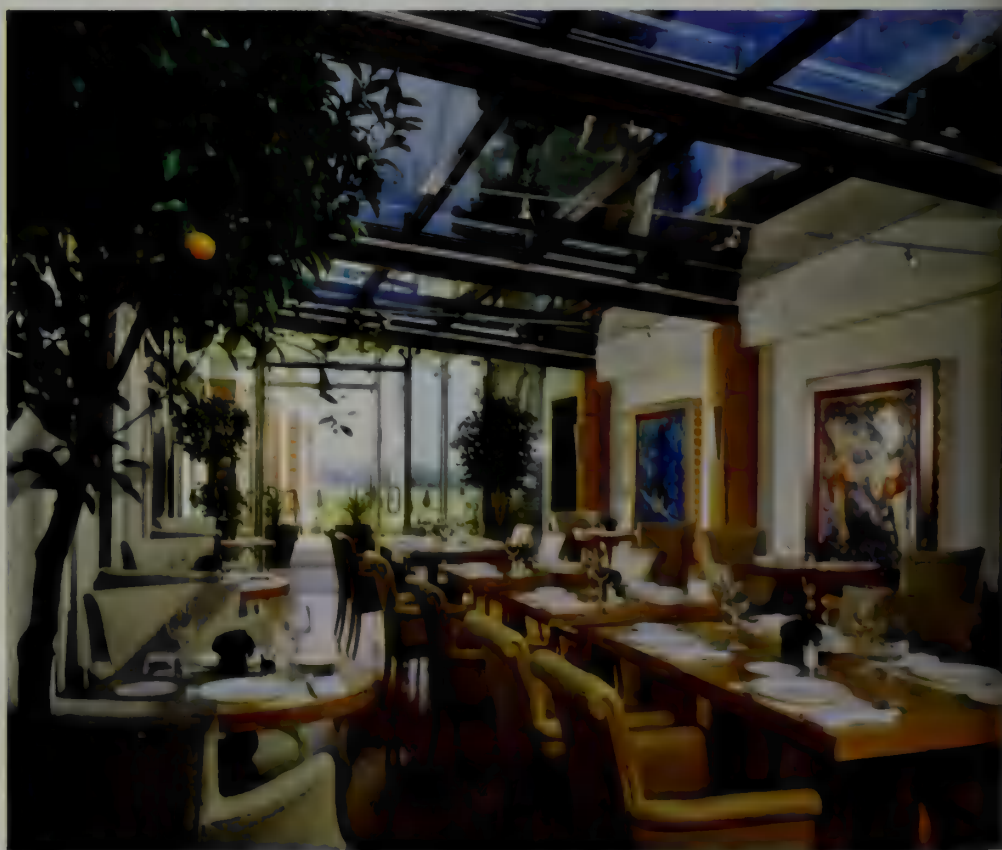
The library of Sir Henry Mildmay—one of the 18th-century lords of the manor—was recast as a bar and lounge area. Works by Rebecca McLynn hang at rear. Oak flooring, Victorian Woodworks. Mulberry chair chenille

*continued from page 138*

tion to another. Then, like so many other large estates in England, Dogmersfield went into a sharp decline after World War II and was put to a variety of uses, from a school for girls to a home for Catholic priests. "By the time we were called in," says Fiona Thompson, of Richmond International, the interior design company that, along with IWO Architects, undertook the house's transformation, "it wasn't so much a question of restoring the house as of re-creating it. Very little

*continued on page 142*

**RIGHT:** A sloped glass ceiling distinguishes Café Santé. The crisp, casual restaurant, by Peter Inston Design, is next door to the spa in one of the two new wings of the hotel. The paintings are by Inge Clayton.







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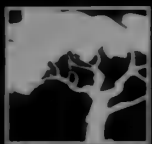
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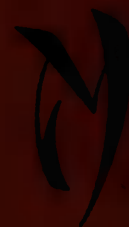
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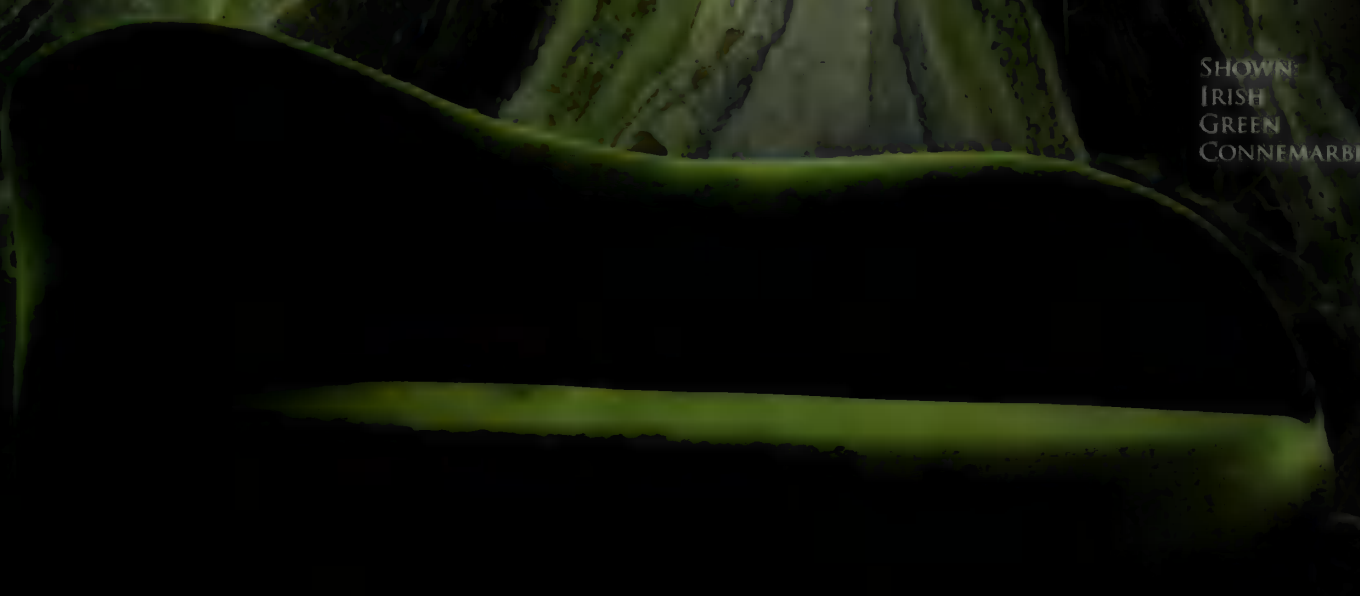
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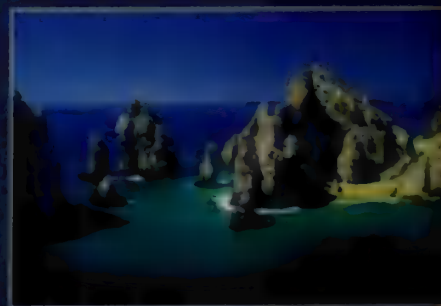




  
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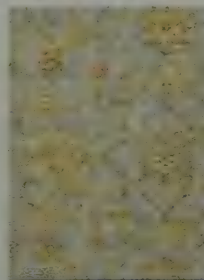
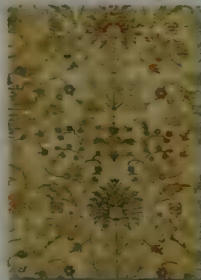
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compromisingly contemporary design for such amenities as the pool and the spa. "I suppose what we were looking for was the best of both worlds," Thompson admits. "The original staircase and the paneling give the whole reception area a discreet Georgian formality, and we brought this kind of timeless but unfussy effect to the guest rooms. We felt they should reflect the house's history without being overwhelmed by it."

Each of the 22 guest suites and 111 rooms is distinct, but they all follow a basic pattern of unobtrusive décor with luxury touches such as tapestries behind the bed and an interesting mix of prints on the walls. The suites are

*continued on page 144*

ABOVE: Cove ceilings, silk wallcoverings and floor-to-ceiling windows in the Royal Suite—located in the new west wing—evoke the elegance of the Georgian era. RIGHT: A Grand Manor room in the original house overlooks the grounds, which consist of 500 acres of parkland.

*continued from page 140*

had withstood the ravages of time—a few elements like the staircase, a main fireplace and some of the paneling. The house's history gave us a direction without limiting the extensive, radical change that had become necessary."

Not surprisingly, to go from a neglected 18th-century residence to a luxury modern hotel proved to be no small step. The aim was to retain as much of the existing English country house look and atmosphere as was practicable for the guest rooms while implementing an un-



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*continued from page 142*

more opulent and have been designed in a variety of styles while maintaining the country house look. Particularly pleasing is the fact that many of the rooms have views of the vast grounds, part of which was landscaped by Liz Lake Associates. Seriously deforested over the years, the parkland has been replanted with thousands of trees. Some of the natural features have been adapted to provide a range of activities for guests, including fishing and horseback riding.

One of the hotel's star attractions is its spa, set in the former stable block. Cleverly designed

to fit in with the 18th-century bell tower and gabled roof, the spa is contemporary, with clear, spare lines and an emphasis on pale woods and crisp limestone floors. Especially impressive is the soaring glass atrium over the swimming pool—from which guests can swim into a smaller outdoor pool and sample a whole array of water-massage treatments. At the end of a day's therapy at the spa, pondering the dinner menu with a drink on the panoramic terrace, one may reflect that while the Georgian era had its points, the present moment in time has undoubted benefits, for both body and soul. □

The hotel converted the stable block into a luxury spa that includes sumptuous treatment rooms, a patio and two swimming pools. ABOVE: The main pool was fitted with a glass enclosure designed in the spirit of an 18th-century conservatory.

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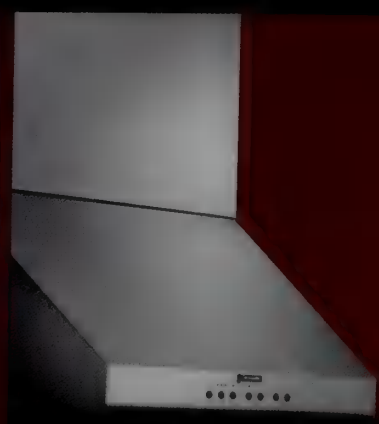
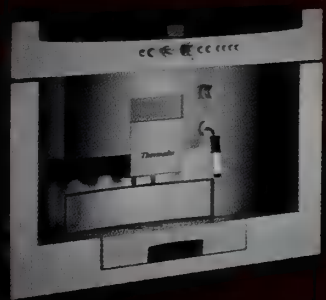


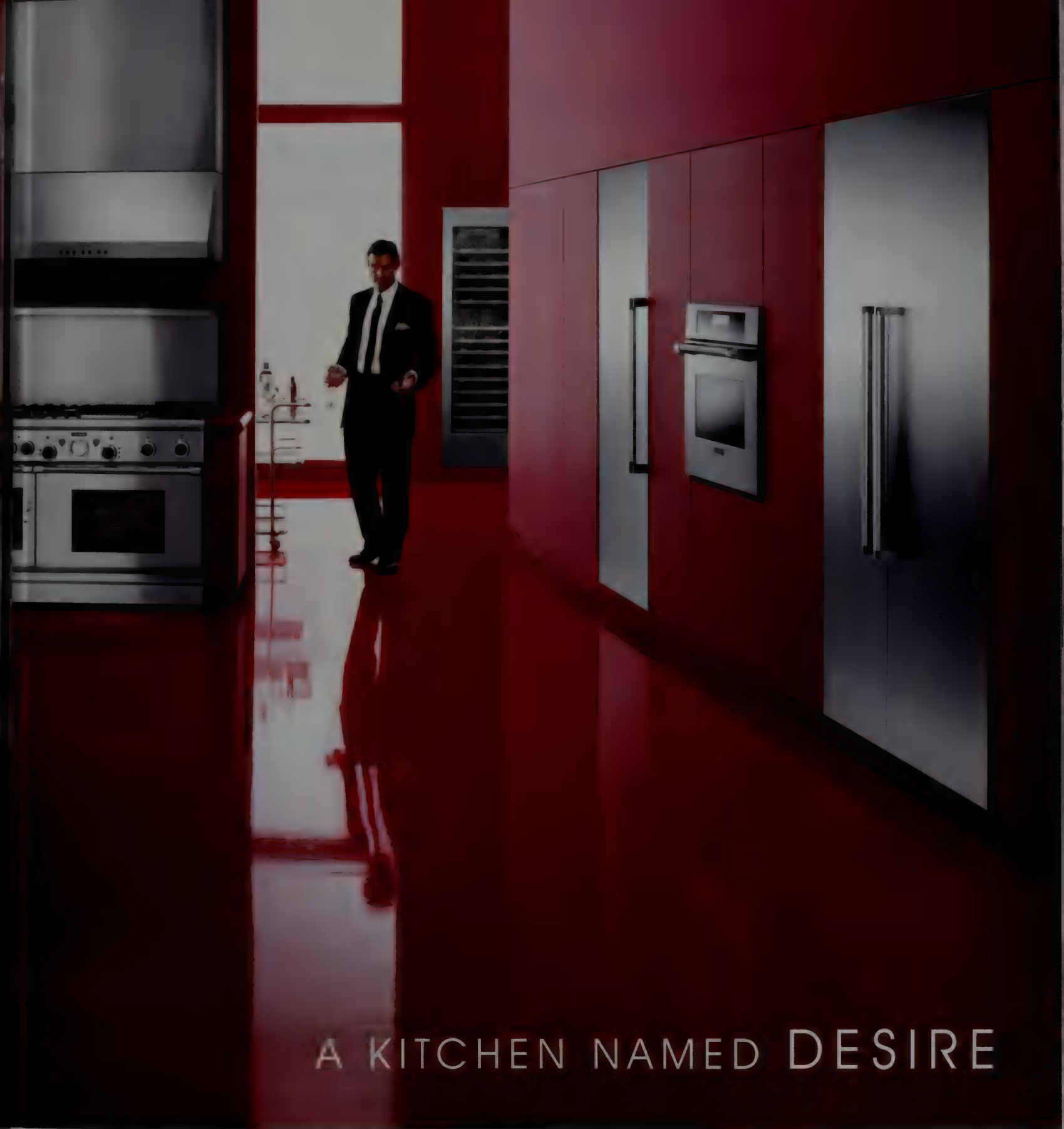
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### New York City Highlights: October 9-15

- **Generations of Modernism:** Barry Bergdoll of MoMA moderates a discussion of various generations' viewpoints on the Modern Movement, including Charles Gwathmey, Kevin Roche, Winka Dubbeldam and Dan Wood.
- **From Rooftop to Tabletop:** Acclaimed garden designer Jon Carloftis offers insights for bringing botanical beauty into your own home.
- **Brooklyn's Shoreline: By Land and By Sea:** Begin with a boat tour along the ever-evolving shoreline of Brooklyn, then stroll through DUMBO to view the incredible rejuvenation taking place.

### Los Angeles Highlights: October 23-29

- **The Merging of Art & Architecture:** The film *L.A. Confidential* is set against a powerful backdrop of Los Angeles architecture. Join the movie's set decorator, Jay R. Hart, as he introduces this cinematic masterpiece in a special screening.
- **"Masters of Architecture" Series Lecture:** Kengo Kuma, one of the most heralded of a new generation of Japanese architects, is featured in this lecture series at the Los Angeles County Museum of Art.
- **Green Life...The Good Life:** Sustainable design architect Christine Magar of Greenform discusses "green design" and its far-reaching impact.

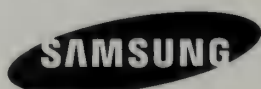
### Miami Highlights: November 6-12

- **"Architecture in Film" Celebration:** Attend this cocktail reception to experience American Leather's furniture collection and partnership with Turner Classic Movies' "Architecture in Film" festival.
- **Cesar Pelli's Carnival Center for the Performing Arts:** Tour the Carnival Center for the Performing Arts, and hear Roberto Espejo, Senior Architect with Pelli Clarke Pelli Architects, on the design process and vision.
- **Wynwood: Warehouse to Art House:** Visit the art galleries and spaces that exemplify the neighborhood's transformation from industrial warehouse area to vibrant arts center.

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# The New Facial Brighteners...

## What are they?

### And why do they make your skin look so much younger?

By Tiffany Strobel\*

**I** used to think looking old was about wrinkles... but I was wrong.

It turns out that looking young has more to do with skin color than it does with wrinkles. That's why Facial Brighteners (not old-time "age spot" removers, but new formulations designed to brighten skin all over your face) are replacing wrinkle creams as the fastest-growing product category at prestige cosmetic counters around the globe (not only with the 50-plus boomer... but with the under-30 generation as well). Want to know why? Brighteners make you look younger... much younger.

Think about this... we all know someone who's been lucky with Botox® or had some type of "work" done on their face. Their skin is a bit smoother, but when you get up close, they really don't look that much younger either. Something's off... a little "off." Their skin just doesn't have that beautiful, radiant glow of youth... still kind of dull, still kind of sallow... still kind of lifeless (what experts call "sallow"... what we politely call "mature"). That's why cosmeceutical insiders are shifting their attention

from wrinkle creams (there are plenty of great wrinkle creams out there like StriVectin®, La RéVive®, etc.) to Facial Brighteners, targeting skin color and "brightness scale"... making Brighteners the single most "must-have" new anti-aging product on the market today.

But... do Facial Brighteners really make you look that much younger? Are they worth the money? Or is it all simply hype? The answer might surprise you (as much as it surprised me).

\*Tiffany Strobel, beauty editor, [www.MyFreeDiet.com](http://www.MyFreeDiet.com)

† Botox® is a registered trademark of Allergan, Inc.  
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*"That's why the new Facial Brighteners are replacing wrinkle creams as the fastest-growing product category at prestige cosmetic counters around the globe"*

As we approach the age of 30, skin becomes duller," explains Dr. Nathalie Chevreau, PhD, Director of Women's Health at Basic Research. "Skin starts to turn kind of 'mousey brown'... spottier and splotchier as it loses that radiant 'pinkish' glow we used to have when we were kids. And interestingly enough," Dr. Chevreau adds, "this change in skin tone and color can occur in all ethnic groups. Unfortunately, no injection, scalpel or filler can bring back the radiant glow of youth. That's why Facial Brighteners are becoming so important."

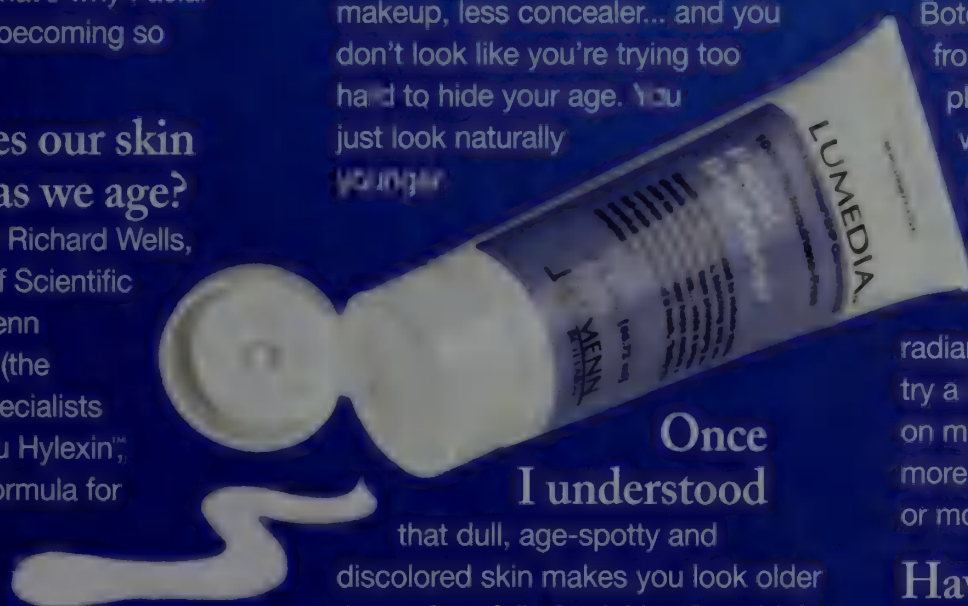
### So why does our skin color turn as we age?

According to Dr. Richard Wells, PhD, Director of Scientific Affairs for Bremenn Research Labs™ (the pigmentation specialists who brought you Hylexin™), the world's #1 formula for serious dark circles, and Lumedia™, the hottest-selling Facial Brightener on the market), changing skin color has a lot to do with light waves, color frequencies and how light is reflected. As we age, proteins in the skin's epidermis become cross-linked and rigid... losing transparency and the ability to reflect pink tones, thus resulting in a duller, darker, 'mousey,' you will, pallor. Unlike simple 'age

spot' removers, the new-generation Facial Brighteners are designed to be used over the entire face and actually restore the color of your skin's appearance. They make you look younger by increasing your skin's brightness scale and amplifying full-spectrum reflectivity, luminescence and clarity. It's quite a breakthrough."

### What are these esteemed scientists trying to say?

In plain English, Facial Brighteners are cutting-edge skin care. They enhance the color of your skin... so you use less makeup, less concealer... and you don't look like you're trying too hard to hide your age. You just look naturally younger.



### Once I understood

that dull, age-spotty and discolored skin makes you look older than a face full of wrinkles, I couldn't wait to get my hands on a tube of Lumedia Facial Brightener. (The great thing about being a beauty editor is free samples!)

### Right now, Lumedia™ Facial Brightener

from Bremenn Research Labs has got all the buzz. While the company says that participants in clinical

trials saw younger, brighter, more radiant-looking skin in 29 days, I actually saw an amazing difference in less than a week. My face looked younger... healthier... and glowing. My skin looked beautiful... really. Don't get me wrong, I'm not ready to give up all my wrinkle creams just yet, but I must admit, Lumedia made an amazing difference. You've got to try this stuff for yourself!

### So... if you want to get rid of wrinkles, try

StriVectin™ from Klein-Becker, Botox® from Allergan or a facelift from your friendly neighborhood plastic surgeon. But if you really want to look younger and get rid of the appearance of telltale age spots and blotchy discolorations, while restoring that "baby-like" glow and radiant look of youth, you need to try a Facial Brightener. And based on my experience, there's nothing more revolutionary, more exciting or more effective than Lumedia.

### Having trouble finding

Lumedia Facial Brightener? Your best bets are Saks Fifth Avenue, Bloomingdale's, Macy's or Sephora. \$90 for a 3-ounce tube (about a 3-month supply... not bad). See you at the Lumedia counter!

**P.S.** If stores are out of stock, you can order directly from Bremenn Labs. **Call 1-800-919-9756 or visit [BremennLabs.com](http://BremennLabs.com).**



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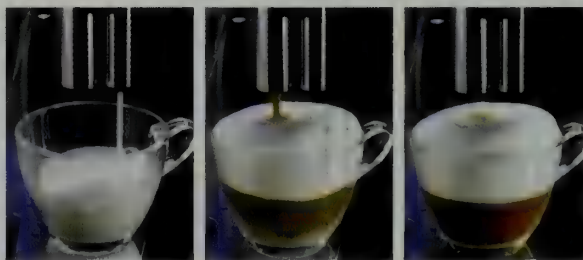
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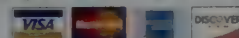
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THIS YEAR

# it's all about hands

Nothing shouts, "You are old,"  
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**S**hake someone's hand, run your fingers through your hair or simply raise a glass to your lips... your hands (unless you wear gloves 24 hours a day) will get noticed. With all of the anti-aging treatments for your face – from Botox<sup>®</sup> injections to that "stretch-mark cream turned anti-wrinkle phenomenon" StriVectin-SD – women are proud of their youthful complexions... but embarrassed by their telltale, aging hands. That's why the multibillion-dollar cosmetic industry is finally focusing its attention on hands... putting breakthrough skin-care technologies into their newest hand treatments.

Far beyond ordinary moisturizers and basic creams that protect against heat, cold and everyday wear and tear, there's a new generation of hand treatments from high-end cosmetic giants Klein-Becker, Lancome, Clinique<sup>®</sup> and Clarins that not only soften and smooth but may also help reduce the appearance of age spots and wrinkles.

The newest, most innovative entry in this "anti-aging" hand-care segment is Klein-Becker with its *StriVectin<sup>®</sup>-HC Ultra-Concentrate Cream For The Hands*. This comprehensive formula not only reduces the appearance of fine lines and age spots on older skin, it makes the skin look thicker and plumper... eliminating that thin, "crepe-papery," almost transparent appearance that can make your hands look old, veiny and embarrassing.

The cosmetic industry isn't the only one trying to cash in on this quest for younger-looking hands. Plastic surgeons and dermatologists have their own techniques to make your hands look younger... including

microdermabrasion, chemical peels and laser resurfacing. Injectable wrinkle fillers like Restylane<sup>®</sup> and Sculptra<sup>®</sup> can be used to plump the skin on the back of the hands. To reduce the appearance of pronounced veins, you can try something called Sclerotherapy... a treatment that involves a chemical solution injected into the blood vessels. You can even use your own fat (removed by liposuction) and have it injected into the back of your hands to plump them up.

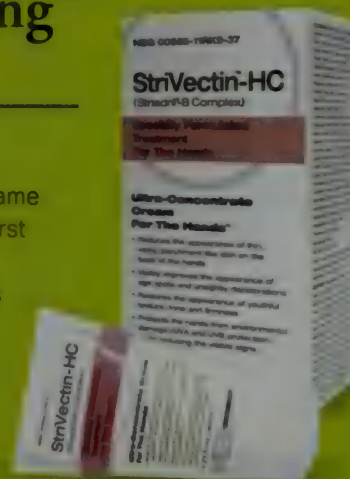
Taking care of your hands is more than just the latest trend. It's an essential step in the boomer generation's pursuit of eternal youth. "Mature, rugged-looking hands are fine for men but not for women," says Heather Hurst, spokesperson for Klein-Becker USA... We couldn't agree more!

# If your face says "you're 30"... but your hands scream "you're 50"...

## Finally... there's a new breed of "Anti-Aging" hand treatments to the rescue!

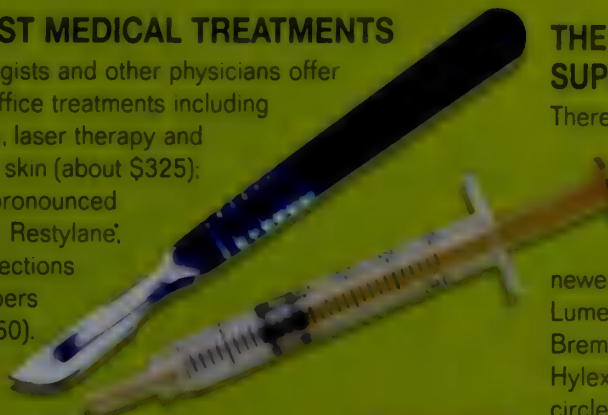
### 1 THE BEST ANTI-AGING HAND CREAM... PERIOD

Klein-Becker may not be the first to notice that the skin on the back of your hands is not the same as the skin on your face (the texture is thicker, tougher and "looser"), but they seem to be the first to do something about it. In fact, the newest and most sought-after hand cream on the market today is *StriVectin-HC Ultra-Concentrate Cream For The Hands*. More than a simple moisturizer, StriVectin-HC's "hand-specific" formula reduces the appearance of thin, veiny, parchment-like skin on the back of the hands... visibly improves the appearance of age spots and unsightly discolorations... and restores the appearance of youthful texture, tone and firmness while it protects the hands from environmental damage and dramatically reduces the visible signs of aging. *StriVectin-HC Ultra-Concentrate Cream For The Hands* is the ultimate in comprehensive hand care. **Available at Macy's or order directly from Klein-Becker at [StriVectin.com](http://StriVectin.com) or call 1-800-462-7479. Cost \$38**



### 2 THE BEST MEDICAL TREATMENTS

Dermatologists and other physicians offer several in-office treatments including microdermabrasion, laser therapy and peels for smoother skin (about \$325); Sclerotherapy for pronounced veins (about \$375); Restylane, Sculptra and fat injections as fillers and plumpers (from \$275 to \$1250). Call your health-care professional for details.



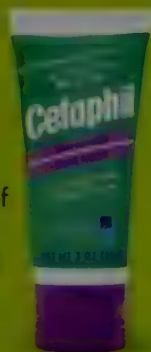
### THE BEST SOLUTION FOR SUPER-STUBBORN AGE SPOTS

There are a lot of "skin lighteners" that you can use for ordinary age spots. But if you have severe hyperpigmented age spots and have tried everything on the market with no success, the newest and absolute best solution is Lumedia from hyperpigmentation specialist Bremenn Research Labs (and the maker of Hylexin, the super-formula for serious dark circles). Lumedia is a new combination of three powerful skin lighteners that dramatically reduce melanin concentrations (melanin causes dark spots) and inhibit tyrosinase activity (an enzyme that ultimately controls melanin production). Lumedia helps to quickly fade dark hyperpigmented problem areas and prevent new spots from forming... making it the ultimate solution for problem age spots and visible imperfections. **Featured at Saks Fifth Avenue or order directly from Bremenn Research Labs at [BremennLabs.com](http://BremennLabs.com) or call 1-800-518-9724. Cost \$90**



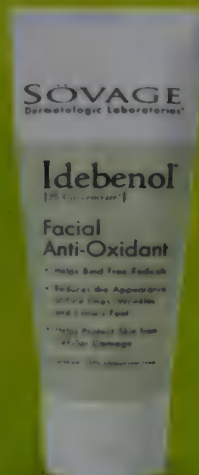
### 4 THE BEST WAY TO PROTECT AGAINST THE ELEMENTS

Cetaphil Therapeutic Hand Cream is designed to give dry, chapped skin a healthy dose of moisture, without the greasy residue. **Available at your local pharmacy or discount store. Cost \$5**



### 5 THE BEST-KEPT SECRET!

Believe it or not, the hottest "anti-aging" hand cream may not be a hand cream at all! Look in the handbags of some of the trendiest, product-savvy women, and you'll probably find a tube of Idebenol, the best of the new "must-have" facial anti-oxidant creams. Why use a facial anti-oxidant on your hands? Well, as funny as it sounds, Idebenol Facial Anti-Oxidant has everything you need to make your hands look smoother, firmer and definitely younger. Idebenol's super anti-oxidant formula helps protect your hands from exposure to both the sun and harsh chemicals (two things that can make your hands look old and tired), helps reduce the appearance of fine lines (just as it does on your face), softens discoloration (just like it evens facial skin tone) and reduces the appearance of that transparent, "bony" look (just as it firms, tones and lightens the skin on your face). **Available at Bloomingdale's and major department stores worldwide. Order directly from Söavage Dermatologic Laboratories at [Sovage.com](http://Sovage.com) or call 1-800-506-3927. \$109 for a 3.4 ounce tube (lasts three to four months).**



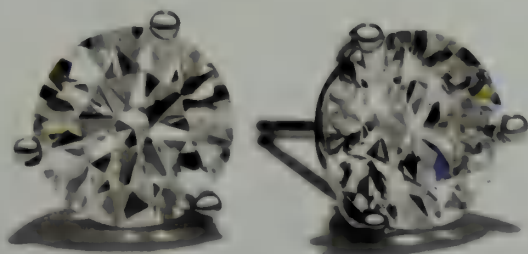


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# Camp Jabulani

Reinventing the Safari at a Luxurious Bush Lodge near the Kruger National Park

Interior Design by Gert Gertzen/Text and Photography by Tim Beddow

**A** PART FROM THE OCCASIONAL crack of a leafy branch snapping, the 12 elephants, led by head trainer Paul Coetzee, walk up the sandy riverbed in majestic silence and come to a halt, as requested, below the main veranda. This is Camp Jabulani, South Africa's first and most luxurious camp for elephant safaris.

Every lodge in Africa, of course, has an individual story about its inception and development.  
*continued on page 158*



**ABOVE:** Camp Jabulani, Lente Modde's bush camp in South Africa's Kapama Private Game Reserve, offers unique safaris on the backs of rescued elephants. **RIGHT:** The entrance to the lodge. Reserve manager Leen van Losenoord helped design the compound.



*continued from page 157*

opment. It may be the location, the scope of wildlife or the tribal culture in the area that set the spark, but the tale of Camp Jabulani is particularly poignant and unique. It owes its existence to one special and very lucky elephant. It is also a tribute to the effort, passion and generosity of its owner, Lente Roode.

Roode grew up on a farm that today forms part of the Kapama Private Game Reserve, a 32,000-acre site adjacent to the Kruger National Park. At

the age of six she was given a cheetah cub whose mother had been shot by a farmer. This defining moment led her into the world of wildlife conservation and, years later, to the creation of the Hoedspruit Endangered Species Centre.

In 1997 Roode discovered an exhausted baby elephant, abandoned by his herd after he became trapped in a silt dam. The starving calf—which she named Jabulani, meaning rejoice—was taken to the center, where he

*continued on page 160*

**RIGHT:** The patio outside the lounge “lends itself to alfresco dining,” says designer Gert Gertzen. **BELOW:** Comfortable furnishings in the living area “reflect the rich textures and colors of Africa,” she says. “We created a distinctive lodge with luxury finishes without losing the game lodge feel.”





A photograph of a modern kitchen interior. The kitchen features a large, arched window with a black frame, divided into several panes. The window looks out onto a green landscape with trees. The kitchen has a granite countertop and a stainless steel sink. The floor is made of large, light-colored tiles. The overall design is clean and modern.

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RIGHT: The dining room. "The clay-and-stone walls and thatch roof complement the natural surroundings," says van Losenoord. A painting by South African artist Jean Abrie is above the fireplace. A Dino Paravano oil is at left. Delft vases fill the niches.

*continued from page 158*

was nursed back to health.

Fortuitously, Roode also heard of a group of trained elephants in Zimbabwe that were in danger of being killed. She came to the rescue, providing the funds for their export permits and sending a huge truck to Zimbabwe to bring the dozen pachyderms to safety. On their arrival, young Jabulani was introduced to them and, miraculously, was immediately adopted by the matriarch, Tokwe.

So now there were 13 elephants in her custody. But the expense of caring for these creatures is extremely high. So she decided to create a camp to support them. Named af-



ter Jabulani, the lodge is an exclusive and intimate retreat with just six luxury suites that offer guests the opportunity to experience a safari on elephant back and to learn about these extraordinary creatures firsthand.

"I spent time in the field, walking and searching for the exact spot," says Roode. "I had two objectives: It had to be close to a riverbed, so we could enjoy the beauty of the river after the rainy season, and it had to have big trees for privacy and to offer a real hideaway feel."

With the assistance of Pretoria-based interior designer Gert Gertzen and reserve manager Leen van Losenoord, she devised the layout and concept of the lodge. "We wanted to build something distinctive and exceptional," says van Losenoord, "without copying the many tented and thatch-roofed lodges already in existence."

Roode found her riverbed and laid out the camp over both banks, with the living area on one side and the private suites on the other. A timber suspen-

*continued on page 162*

LEFT: Tree branches found on the property were used to form the balustrade of a walkway leading to one of the suites. "Extreme efforts were taken to minimize the impact of the camp on the natural setting," van Losenoord notes. "Indigenous trees were preserved whenever possible."





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ABOVE: A suite—one of six—opens onto a private deck and plunge pool. “Each suite has a freestanding tub, a double vanity and a glass-enclosed shower,” Gertzen points out.



ABOVE: “Big Five game, including lions, leopards, rhinos and buffalo, can be viewed from atop the elephants. Guests can see them up close because the elephants move silently in single file through the bush,” says Roode.

*continued from page 160*

sion bridge connects the two.

The open living and dining area contains a collection of traditional and contemporary furniture, along with African artifacts. “Some were bought specifically for the camp,” says Roode, “while many were family antiques from my own home.” Wildlife paintings by South African artists adorn the walls, and alcoves contain delftware, books, calabashes and photographs. Comfortable sofas and chairs face the views.

But the lodge is only a means to an end, which is, of course, to view Big Five game from the backs of elephants and have a rare glimpse into nature. The experience is utterly different from the usual game drive

in a Land Rover or cramped minibus. After an evening ride, one dismounts onto a platform level with the elephant’s back. During the day one can watch the elephants wallow in a nearby pool.

At Camp Jabulani, Lente Roode has created the opportunity for guests to understand more about one of our most iconic mammals in the most sympathetic and inviting of surroundings. □

## Camp Jabulani

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# Editors Select Properties Around the World

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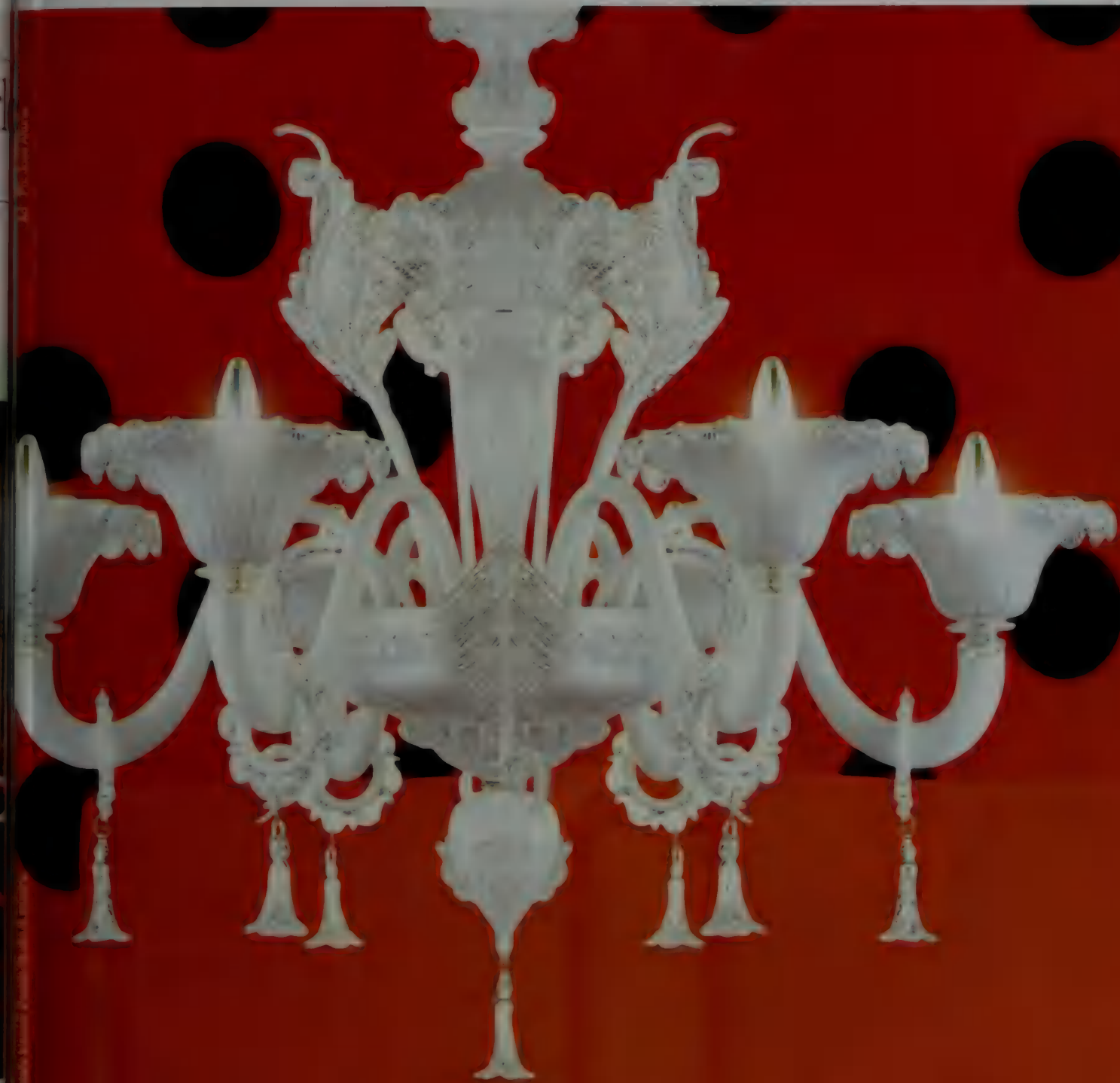
## NEW YORK Sting and Trudie Styler's Central Park Spectacular



On Central Park West, a duplex in a 1910 Beaux Arts building by Schwartz & Gross, the firm whose name was seemingly attached to every new apartment building erected in 1910s and '20s Manhattan, is the former home of Billy Joel, who converted it from two separate units. Since 1989 it has belonged to Sting and Trudie Styler and family. The richly detailed 6,600-square-foot apartment's two living rooms, two dining rooms, two kitchens, four bedrooms and 4.5 baths overlook Central Park through 18 windows. \$24 million. Call 212-650-4807.



continued on page 1



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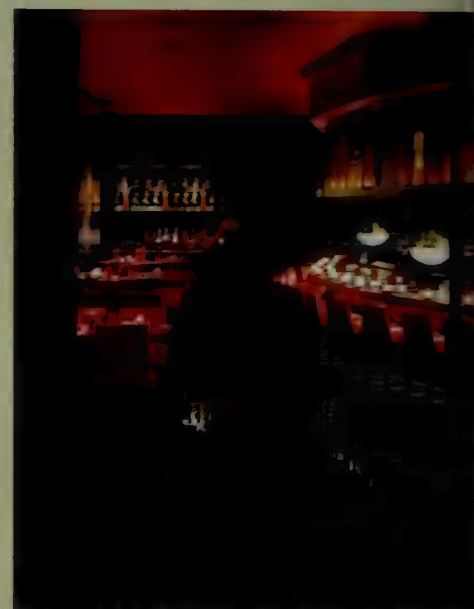
Maximum Vegas

A 45-foot bronze lion statue creates a dramatic statement for the exterior of MGM Grand in Las Vegas. It is an impressive and distinguishing landmark in a sea of sights and sounds that is the Las Vegas Strip. Like the larger-than-life entrance, a stay at the resort is a mix of pleasures on a grand scale, from dining and drinks to entertainment and relaxation.

The resort's evolutionary story continues with its culinary offerings. French "Chef of the Century," Joël Robuchon, introduces his legendary creations at two distinct venues: L'Atelier de Joël Robuchon blurs the boundary between the kitchen and dining

**A stay at the resort is a mix of pleasures on a grand scale...**

room, allowing guests to observe the chef from counter seating, while Joël Robuchon at The Mansion features traditional French cuisine in an atmosphere reminiscent of 1930s Paris. A casual version of New York's 3-star FiAMMA Osteria, FiAMMA Trattoria & Bar brings SoHo to the Strip with updated versions of traditional Italian



The fashionable L'Atelier de Joël Robuchon.

specialties. At SEABLU, the fare centers on "jet-fresh" seafood. Famed architect Adam Tihany designed the restaurant to fit Chef Michael Mina's vision; elements include a mirrored hallway and walls of stone and water.

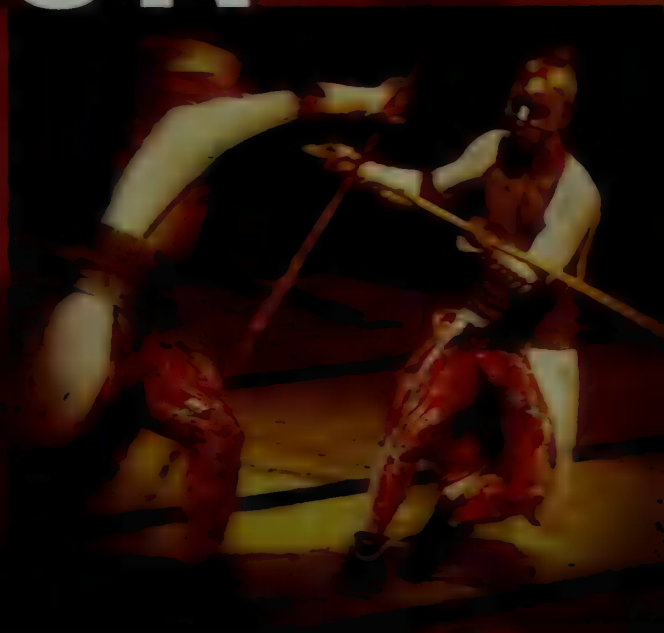
Bars and lounges also play a leading role in the excitement at the resort. Tabú, a chic ultra lounge, adds New Age expression in nightlife with its personalized service and extraordinary interactive technology. Finishing off MGM Grand's scenes-to-be-seen, Studio 54 blends the latest pop music trends with cutting-edge house music.

KÀ, the unprecedented new theatrical event from Cirque du Soleil at MGM Grand, combines amazing, heart-pounding acrobatic performances and martial arts, climaxing with an astounding battle scene. KÀ is a dazzling spectacle visitors won't want to miss nor will ever forget.

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# Destination: Deluxe



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**Accommodations:** Each of the 93 guest rooms and suites at CuisinArt Resort & Spa is graciously expansive, ranging from 900 to more than 7,500 square feet. Thoughtfully appointed with custom-designed fabrics and furnishings, all air-conditioned rooms offer guests extraordinary sea views.

**Spa:** The Venus Spa at CuisinArt synergizes the expertise of Old World European spas with the beauty of this Caribbean



Vita-Cura Scrub and Bath at Venus Spa.

paradise. Designed as an exclusive retreat, it offers escape from the everyday and total rejuvenation of the mind, body and spirit. The Spa, overlooking the lush planted grounds and aquamarine water, has five treatment rooms and a full-service hair salon. A staff of highly trained professionals provides perfect blends of traditional and innovative treatments. The Venus Spa is balanced with the well-equipped Fitness Center, featuring state-of-the-art exercise equipment, individualized training programs and the Yoga Pavilion.

**Hydroponic Farm:** Fresh is redefined at the world's first resort-based hydroponic farm. Vines floating in water and nutrient yield luscious vegetables, edible flowers and herbs—never picked before the prime, and free of pollutants.

**The Venus Spa  
at CuisinArt  
offers total  
rejuvenation of  
the mind, body  
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**Cuisine:** Guests enjoy the finest cuisine in the resort's two restaurants. Café Mediterraneo serves poolside breakfast, lunch and, at night, casual fare of stone-oven pizzas, salads and grilled meats. For more elegant dining, Santorini has sophisticated island cuisine, complemented by its own wine cellar. The uniquely designed Santorini Kitchen Stadium showcases hands-on cooking classes and demos. To end the evening: the Lounge Bar's luscious drinks and snacks with live music nightly.

For information, call 800-943-3210 or visit [www.CuisinArtResort.com](http://www.CuisinArtResort.com).

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Makena Resort is home to the all-ocean-view **Maui Prince Hotel**, which boasts two golf courses on 1,800 acres of untouched coastline as well as fine Hawaii Regional Cuisine at the Prince Court. Guests are treated to vistas of the Oahu sunset at the **Hawaii Prince Hotel Waikiki**, where they can play golf at the stunning 27-hole Hawaii Prince Golf Club and dine at one of the hotel's signature restaurants.

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# Destination: Deluxe



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Culture, Cuisine and Heritage Experience begins August 15 and runs through November 15, 2006. The island-wide event honors inhabitants whose ethnicities include Afro-Caribbean, Dutch, Portuguese and Jewish, to name a few.

Hosted by the Curaçao Tourist Board, the roster includes culinary walking tours, cul-

tural and heritage tours and an ancient herbs and botanical tour. The Living History Show, a live production about the slave trade in the 1700s and the rebellions of the 1800s, will take audiences back in time. Storytelling takes place every Saturday, featuring Curaçao folklores, myths and traditions, with musical performances held every Friday and Sunday.

During this three-month festival, museums, art galleries and more than 30 restaurants will offer special discounts on purchases and admission. Visitors will learn about Curaçao's multi-dimensional past through song, dance and local cuisine prepared by top-ranked Curaçao chefs.

For more information, call 800-328-7222 or visit [www.curacaoculture.com](http://www.curacaoculture.com).

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# Destination: Deluxe



The Breakers: a legendary resort destination.

## The Breakers A Resort of Palatial Beauty

Listed on The National Register of Historic Places, The Breakers in Palm Beach, Florida, is considered one of America's most beloved resort destinations. Originally built in 1896 by Henry Flagler, a pioneer in the development of the area, the property was destroyed by fire in 1903 and then again in 1925. The Breakers recovered after the second fire in a record-breaking 11½ months which involved a \$7 million reconstruction.

The legacy of record-breaking continues. With the commitment of its original ownership, The Breakers has invested \$250 million over the past 15 years in its ongoing revitalization and enhancement—most recently the dramatic transformation of shoreline into a luxurious beachfront experience. Lush garden pathways lead to two new pools: one for quiet relaxation, the other for active families. Renovations also include three whirlpool spas, the new Ocean Grill and 20 private beach bungalows. Built in the Old-Florida cottage style, these new bungalows are available for daytime rental

and feature living-room style furnishing, a full bathroom with an open-sky shower, a flat screen TV, wireless Internet access, luxury toiletries, concierge service and more. This transformation upholds the resort's commitment to excellence and ensure The Breakers remains appealing to guests for decades to come, capital expenditures averaging \$15 million a year will be reinvested in the property for the long term.

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Flower-filled courtyards, splashing fountains and breathtaking loggias, accented with highly personalized service, indulge couples on a romantic getaway as much as they energize multi-generational travelers. An Italian Renaissance palace-by-the-sea, The Breakers Palm Beach is an idyllic backdrop that architecturally projects graceful charm and timeless appeal. The refined arches of the twin belvedere towers are patterned after the Villa Medici in Rome, the Florentine-inspired fountain at the main drive is reminiscent of the fountain at the Boboli Gardens in Florence, and the main lobby recalls the Great Hall of the Palazzo Carega in Genoa.

This classical backdrop, in addition to 56 well-appointed guest rooms, two 18-hole championship golf courses, a luxury spa, an oceanview fitness center, first-class culinary options and renowned on-site shopping makes The Breakers a retreat for royalty.

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A New York City landmark, **The Waldorf=Astoria** has been highly regarded for more than a century. Offering 1,416 guest rooms, including 324 suites, The Waldorf=Astoria was the largest hotel in the world when it opened. It was also at the forefront of the Art Deco design movement and continues to renovate in this style.

On the island of Maui, Hawaii, the **Grand Wailea Resort Hotel & Spa** sits on 40 landscaped acres. Each of the 780 guest rooms features Italian marble bathrooms, a sitting area and a private balcony that looks out onto Wailea Beach. An extensive art collection spans original paintings,

sculptures, graphics and murals. For fun, Wailea Canyon includes a white-water rapids slide, the world's only water elevator and the Hibiscus Pool, designed with Mexican glass mosaic tile.

The "Jewel of the Desert," the **Arizona Biltmore Resort & Spa** lies at the foot of the Phoenix Mountain Preserve. The Frank Lloyd Wright-inspired architecture is unique to this 738-room resort, which offers eight swimming pools, seven tennis courts and a full-service European spa. The adjacent Arizona Biltmore Country Club offers two PGA golf courses, The Links and The Adobe.

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The very first ground-up Waldorf=Astoria hotel since the original in New York is currently being built at Bonnet Creek in Orlando. Like its New York relative, Florida property will feature the Bull & Bear, S. Harry's Bar and Oscar's. Art Deco design and commissioned artwork will also adorn this new hotel destined to live up to its legendary namesake.

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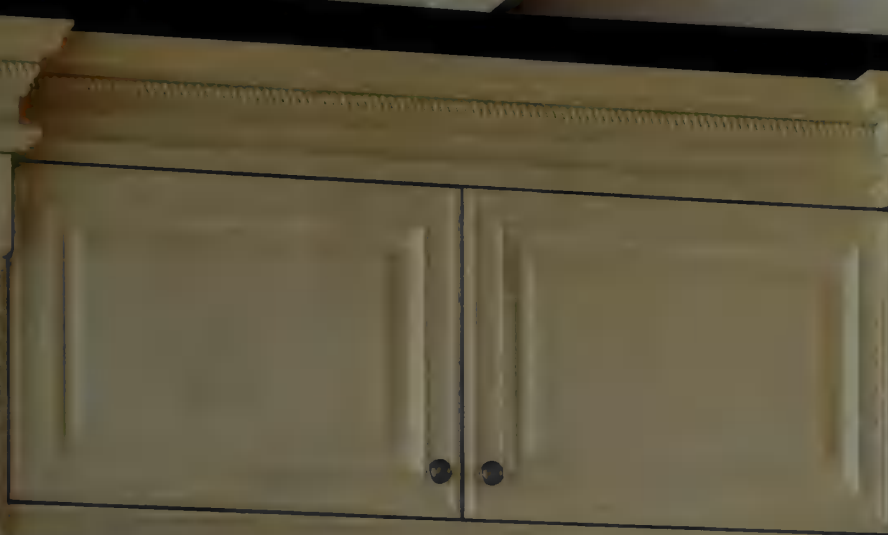
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|                   | Type                         | Outside Dimension in inches<br>(H/W/D) | IceMaker                      |                 |
|-------------------|------------------------------|----------------------------------------|-------------------------------|-----------------|
|                   |                              |                                        | Number of<br>cooling circuits | Style           |
| Built-In          |                              |                                        |                               |                 |
| BFI 1051 Premium  | BioFresh/Freezer Combination | 24" 79-15/16"/24"/25-3/16"             | • 2                           | custom finish   |
| RI 1400 Premium   | Full size refrigerator       | 24" 79-15/16"/24"/25-3/16"             | 1                             | custom finish   |
| CI 1601 Premium   | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24-1/2"                | 2                             | custom finish   |
| CI 1650 Premium   | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24-1/2"                | • 2                           | custom finish   |
| CI 1651 Premium   | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24-1/2"                | • 2                           | custom finish   |
| SBS 2410 Premium  | Side-by-Side                 | 48" 79-15/16"/48"/25-3/16"             | • 3                           | custom finish   |
| SBS 3210 Premium  | Side-by-Side                 | 60" 84-1/4"/60"/24-1/2"                | • 4                           | custom finish   |
| BF 1051 Premium   | BioFresh/Freezer Combination | 24" 79-15/16"/24"/24-3/4"              | • 2                           | stainless steel |
| R 1400 Premium    | Full size refrigerator       | 24" 79-15/16"/24"/24-3/4"              | 1                             | stainless steel |
| C 1601 Premium    | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24"                    | 2                             | stainless steel |
| C 1650 Premium    | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24"                    | • 2                           | stainless steel |
| C 1651 Premium    | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24"                    | • 2                           | stainless steel |
| SBS 240 Premium   | Side-by-Side                 | 30" 80"/48"/25-1/4"                    | • 3                           | stainless steel |
| SBS 245 Premium*  | Side-by-Side                 | 48" 80"/48"/25-1/4"                    | • 4                           | stainless steel |
| SBS 2415 Premium* | Side-by-Side                 | 48" 80"/48"/25-1/4"                    | • 4                           | custom finish   |
| SBS 320 Premium   | Side-by-Side                 | 60" 84-1/4"/60"/24"                    | • 4                           | stainless steel |
| Freestanding      |                              |                                        |                               |                 |
| CS 1301 Premium   | Fridge/Freezer Combination   | 24" 78"/23-1/2"/24-3/4"                | 2                             | stainless steel |
| CS 1350 Premium   | Fridge/Freezer Combination   | 24" 78"/23-1/2"/24-3/4"                | • 2                           | stainless steel |
| CS 1601 Premium   | Fridge/Freezer Combination   | 30" 81-1/2"/29-13/32"/25"              | 2                             | stainless steel |
| CS 1650 Premium   | Fridge/Freezer Combination   | 30" 81-1/2"/29-13/32"/25"              | • 2                           | stainless steel |
| SBS 26S0 Premium  | Side-by-Side                 | 48" 78"/47-1/2"/24-3/4"                | • 4                           | stainless steel |
| SBS 32S0 Premium  | Side-by-Side                 | 60" 81-1/2"/59-7/32"/25"               | • 4                           | stainless steel |
| Integrated        |                              |                                        |                               |                 |
| HC 1001 Premium   | Fridge/Freezer Combination   | 24" 69-3/4"/21-1/4"/21-7/16"           | 2                             | custom finish   |
| HC 1050 Premium   | Fridge/Freezer Combination   | 24" 69-3/4"/21-1/4"/21-7/16"           | • 2                           | custom finish   |
| SBS 20H0 Premium  | Side-by-Side                 | 48" 69-3/4"/21-1/4"/21-7/16"           | • 4                           | custom finish   |
| Wine Cabinets     |                              |                                        |                               |                 |
| WU 4000 Vinidor   | Wine storage Undercounter    | 24" 33-27/32"/23-1/2"/22-7/8"          | 2                             | glass door      |
| WU 5600 GrandCru  | Wine storage Undercounter    | 24" 33-27/32"/23-1/2"/22-7/8"          | 1                             | glass door      |
| WS 4000 Vinidor   | Wine storage                 | 24" 33-15/32"/23-1/2"/23-5/32"         | 2                             | glass door      |
| WS 14300 Vinidor  | Wine storage                 | 26" 72-1/2"/26"/27"                    | 3                             | glass door      |

\*available in Fall 2006



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### SOUTH CAROLINA

Beaufort Landmark



America's romance with Greek Revival architecture was at its peak when, in 1852, local planter Lewis Reeve Sams adopted the style for his own house a stone's throw from the Beaufort River. Used as a hospital during the Civil War and, more recently, as an inn catering to historic Beaufort's tourists, the three-story Sams House is a survivor—one that is the recent recipient of an exacting restoration. Gracing a white picket-fenced half acre, the residence has seven bedrooms and baths, eight fireplaces and two kitchens. Present are the original heart-pine floors and dazzling millwork. \$1.895 million. Call 877-521-4200.

*continued on page 166*



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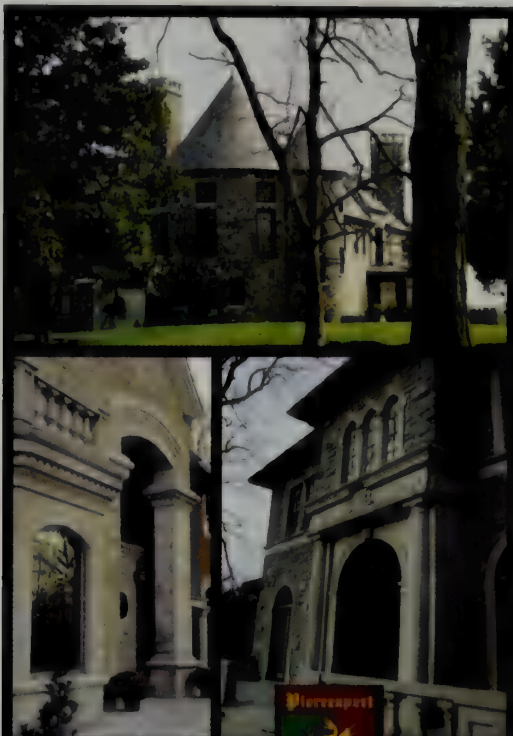
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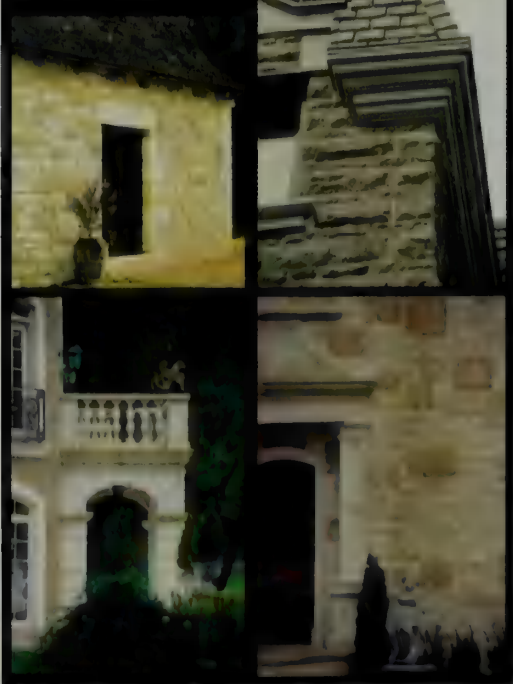
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### SEATTLE Living Large in Not-So-Big Spaces

From those that have the pedigreed imprimatur of the likes of architects Ellsworth Storey and Jud Yoho to the more widespread builder-developer examples, Seattle offers a vast array of choices for Craftsman enthusiasts seeking period

bungalows. In Phinney Ridge, a 1913 house by Model Building Company has its original oak floors, built-ins, leaded glass and clinker-brick piers and chimney. There are three bedrooms and two baths. \$1.175 million. Call 206-972-8284.



### RUMSON A New Jersey Countryside Classic

Two years after its victory in the competition to design the New York Public Library, in 1889, the firm Carrère & Hastings was nearing completion of a carriage house for the Matthews C. D. Borden estate. Anchored to its site via the Shingle Style (but with prominent Richardsonian-masonry flourishes), the Clock House gets its

name from the two gable-end clocks in its gambrel roof. Since renovated by Robert A. M. Stern, the historic six-bedroom, eight-bath country house, while replete with the original hand-finished features done in exotic woods, has been outfitted for a discerning homeowner of today \$2.5 million. Call 732-747-8282.

*continued on page*

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#### A Beginning at the End of New York's Long Island

The Cape Cod-style seven-unit compound designed in 1932 by noted Colonial Revivalist architect Rolf W. Bauman for his friend and fellow Princeton University alum Richard Church is a beautifully articulated, miraculously well-preserved design on one of the most desirable ocean-view lots, now 5.6 acres, in the United States. All of which is easily (and commonly) overshadowed by its history of ownership and visitation. After all, the Church

estate was for more than a decade the retreat of Andy Warhol, who, in partnership with filmmaker Paul Morrissey, bought the house in 1972. When he wasn't entertaining in Montauk himself, the artist leased the property to friends. Lee Radziwill was a renter. In 1975 so too were the Rolling Stones, who used the seven-bedroom, 4.5-bath single-story space to work on what became *Black and Blue*. \$40 million.  
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*continued on page*

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Wall: Molasham Kashan, 9ft 10in x 13ft 1in, circa 1850. Floor: Malayer "Tree of Life", 14ft 5in x 25ft 3in, circa 1875



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## Estates for Sale



### FLORIDA

A Jewel of Fort  
Lauderdale's Las  
Olas Isles

Absent from much of today's Mediterranean-style interpretation is the 1920s' sensitivity to scale and its emphasis on wood, tile, glass and wrought iron details. In the designs of Francis Abreu, these concerns were at the fore. Though his houses were more modest, and therefore less celebrated, than

those in Palm Beach by his partner Addison Mizner, today their importance is rightly being rediscovered. The restored 1928 three-bedroom, 3.5-bath main house has all the expected updates, each done, however, with respect for the period aesthetic. \$1.695 million.

Call 954-525-3355.

### EAST HAMPTON

Further Lane's  
Elizabethan Icon



Tree-ensconced on 6.4 seaside acres, the Elizabethan-style, six-bedroom, 5.5-bath Schurman House is a masterpiece by Arthur C. Jackson. Built in 1917, the house, having changed hands relatively few times throughout its life, hasn't lost the regal splendor that made it the designated summer address of the Bouvier family throughout the 1920s. Its 8,500 square feet includes a finished basement, a pool and a guesthouse. \$25 million. Call 631-903-6107.

*continued on page 1*





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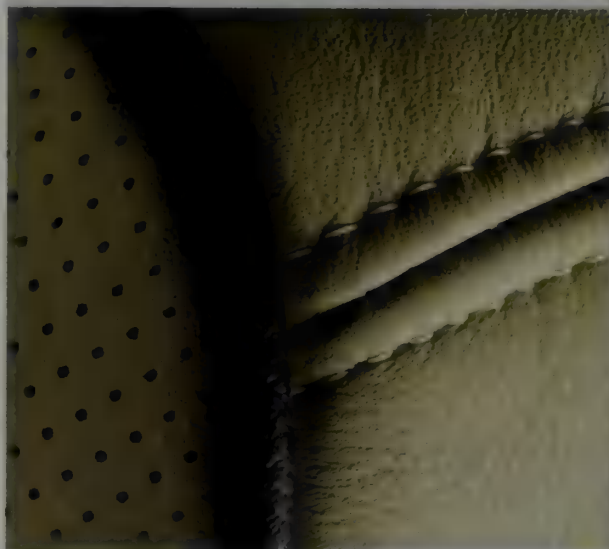
## Estates for Sale

### ARIEN In Connecticut, an 18th-Century Style for Today



A 1973 house attributed to Milton Grigg, the lauded Virginia architect who restored Thomas Jefferson's Monticello, is a near replica of the 1751 Nicolson House at Colonial Williamsburg. Its main wing (above) has the relic's distinctive

double-pitched roof with five dormers, clapboard siding and paneled shutters on each of the four double-hung windows. Set on four wooded acres, the house has four bedrooms and 4.5 baths. \$4.5 million. Call 203-655-8238.



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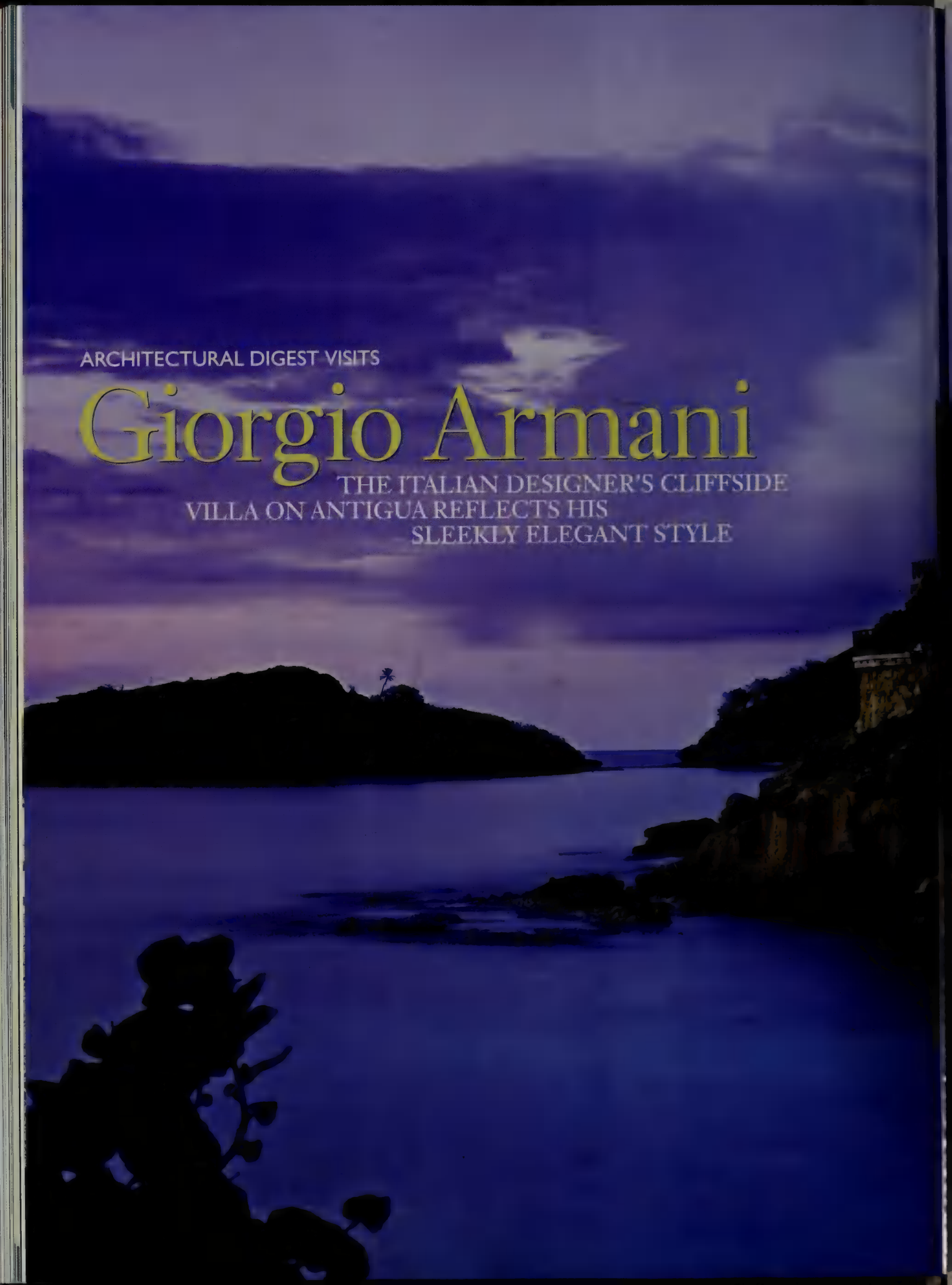
### ONTARIO

Sixties Modern in Toronto's Rosedale

Toronto's pioneer modernist firm John B. Parkin Associates created a 1963 design consisting of partially cantilevered intersecting cubes connected by a floating bridge. Recently renovated using recycled materials, the four-bedroom, three-bath residence has an exercise room, a steam room and, outside, a heated pool. \$5.998 million. Call 905-803-0707. □



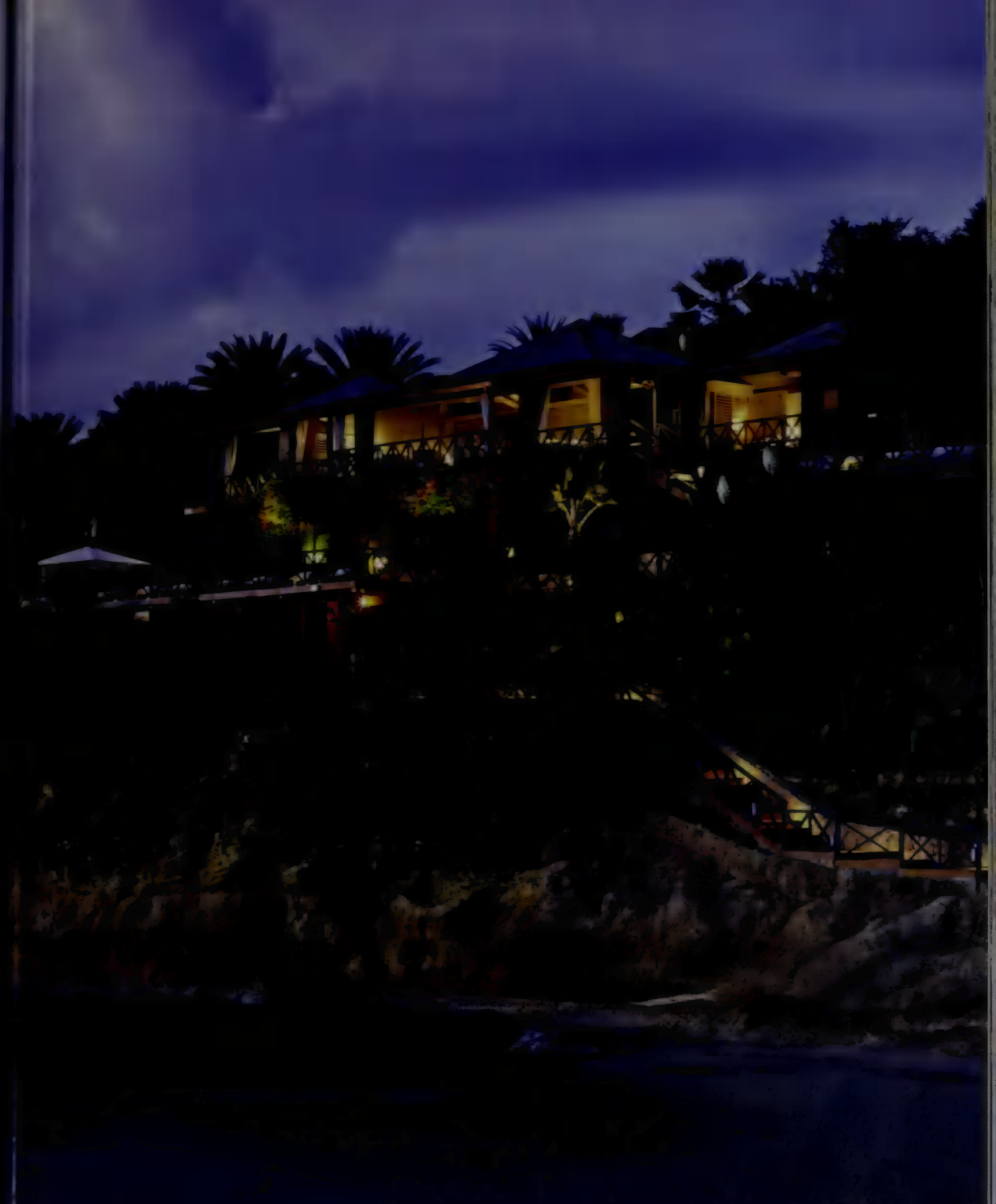




ARCHITECTURAL DIGEST VISITS

# Giorgio Armani

THE ITALIAN DESIGNER'S CLIFFSIDE  
VILLA ON ANTIGUA REFLECTS HIS  
SLEEKLY ELEGANT STYLE



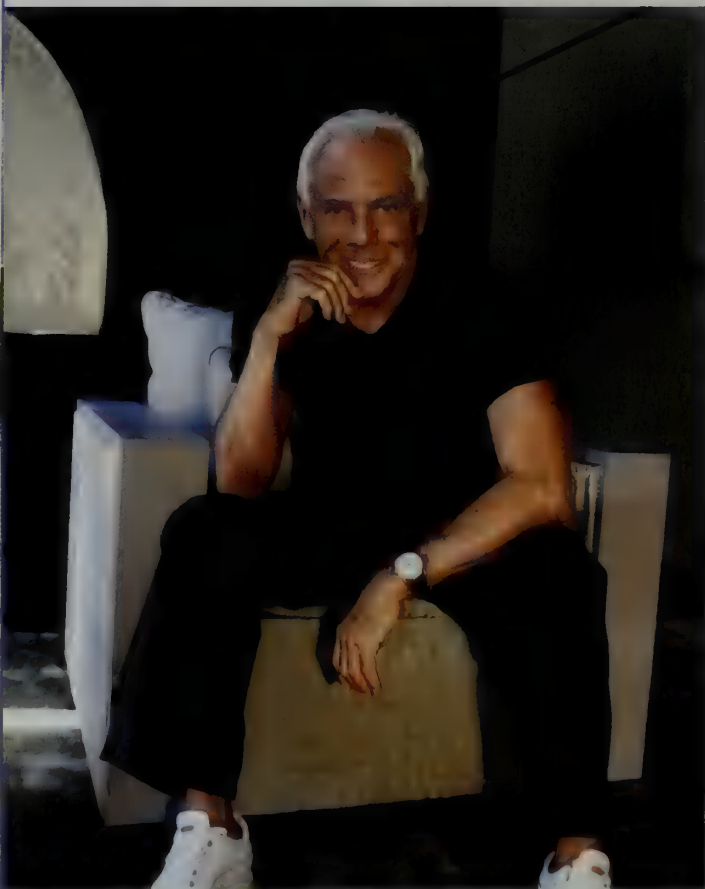
For his dramatic cliffside retreat on the Caribbean island of Antigua, Giorgio Armani brought his distinctive personal style to two linked villas that celebrate indoor-outdoor living. THESE PAGES: The villas, which overlook Galley Bay, follow the rocky contours down the cliff. Connected by a network of terraces that offer both passage and refuge, the enclave enfolds tropical gardens, swimming pools and a private beach.



Text by Joseph Giovannini  
Photography by Durston Saylor



To accommodate family and friends, Armani added three guest pavilions to the existing villas, then joined them to the compound via pathways decked with cumaru wood. ABOVE: Steps descend to the entrance of Villa Flower, which has a cluster of peaked roofs that draw on Antigua style.



RIGHT: The designer (above) used pieces from his own line of furniture, Armani Casa, throughout the interiors, including the U-shaped Grembo sofa in Villa Flower's living room. Lamps, accessories and textiles from his home collection were also incorporated. The gray palette characterizes Villa Flower; Villa Serena was decorated in shades of beige.







Famous for unstructured tailoring, Armani designs environments that relax formality in favor of an elegant, easy simplicity.





Some travelers are simply peripatetic, but Giorgio Armani is, more precisely, a peripatetic of the heliotropic variety: He travels to find places with dependable sun. With seaside houses on the remote Italian island of Pantelleria and a renovated farmhouse on the Tuscan coast (see *Architectural Digest*, May 1983 and December 2004)—not to mention a superyacht berthed in Saint-Tropez (see *Architectural Digest*, November 2003)—the couturier has most of his bases in the Mediterranean covered. But even in the Mediterranean the sun is iffy in winter, and then Armani repairs to a retreat on the Caribbean island of Antigua. He has arranged his life so that the sun never really sets on his collection of retreats.

It might seem easier to follow the seasons of the sun in seaside hotels, but Armani prefers to create paradisaical worlds of his own, typified by visual quiet and the agreement of all the parts, from the architecture down to stately little table lamps and watermelon-red napkins. Famous for unstructured tailoring, he designs environments that relax formality in favor of an elegant, easy simplicity. As on the body, so in the house.

Nature was showing off when it created Galley Bay, on the west coast of Antigua, whose rolling hills and craggy promonto-

Rather than using glass panes for the windows, Armani opted for louvered shutters, light draperies and mosquito netting, which soften sunlight while allowing sea breezes to circulate. LEFT: In Villa Flower, bright splashes of color punctuate an otherwise dark-toned dining area. ABOVE: A tranquil veranda in Villa Flower.

ries rise up from gulfs of turquoise water lined with white beaches. Cloud formations regularly embellish the tableau, reproducing in the sky nebulous versions of the dramatic land formations.

Even Armani, a master of tonal nuance and shape, couldn't improve on nature's divine riff of color and form. "Antigua is quite simply one of the most scenic islands in the Caribbean, with lush areas of countryside juxtaposed against a myriad selection of beaches," says the designer. "Antiguans are the warmest, most welcoming hosts, who immediately make you feel at home."

Armani started with a pair of existing villas located on a promontory landscaped with a large tropical garden. When he travels, Armani acts as a paterfamilias, bringing along relatives and friends as houseguests on long sojourns. On Antigua, he needed to expand the villas into a complex that would retain a sense of domestic intimacy without looking like a boutique hotel.

Armani enlarged the compound by a simple process of addition and a deft touch of strategic reorganization. Each of the two



In deference to the view, Armani quiets the interiors with muted gray and beiges that avoid contrast for a sense of harmony.



Both indoors and out, wood was one of the principal elements of the retreat, from the cumaru-wood beams to the teak blades of the ceiling fans. **THIS PAGE:** A writing desk made with thick veneered panels is arranged in a corner of a guest room. The walls and floors are covered in tatami, which adds texture and interest to the minimalist design.

ictures, Villa Flower and Villa Serena, designed in Antigua's vernacular style, with peaked, shingled roofs that act as awnings left open at the sides. He expanded the villas, each with several bedrooms, linking them to satellite pavilions. A large, central living room at the core distributes guests to their respective villas and pavilions like a piazza within the house. The pavilions, which step down the slopes, have verandas that overlook the bay and lagoon, and windows throughout have louvers and mosquito netting rather than glass. "I wanted a real feeling of openness to the elements," Armani explains. Paths wind their way to beaches along the complex. The new village flows into its site as easily and inevitably as water down a hill.

It is not possible to compete successfully with the perfection of this postcard view, and Armani doesn't even try. By instinct, and as an Italian, Armani is a classicist, and in deference to the view, he quiets the interiors with all-natural materials and a palette of muted grays and beiges that provide contrast in favor of the sense of harmony that he believes is the key to serenity. Floors and walls of the bedrooms and living rooms are clad in tatami, which he brings outside to the loggias. Wood runs through the interiors, and handsome curatu planks, similar to teak, are used on the stairs and decking.

Working on the interiors with his Armani Casa Interior Design Studio team, he borrowed heavily from his own line of furniture, Armani Casa. The sofas, chairs, tables and even housewares blend a Japanese sense of simplicity with the feeling of repose often found in the roomy Art Deco furniture by Émile-Jacques Ruhlmann, an Armani inspiration.

As in his fashions, where the clothes don't wear the wearer, the furniture doesn't overwhelm the house: "The house must be loved," he has said. Designing for comfort and informality, Armani simply casts furniture in a supporting role, not as design was demanding attention. The furniture, even long sofas made to measure, defer to rooms that themselves defer to nature's own masterpiece outside.

"In all of my homes, I am looking to create an ambience of sophisticated comfort that also reflects the spirit of the house's location," he says. "On the beach in Antigua, my aim has been to create an environment, both outside and inside, in which harmonizes my aesthetic with the possibilities of the West Indies." □



All of the rooms were oriented to maximize sea views. ABOVE: The master bedroom's bed is situated to take in the terrace and the sea beyond. BELOW: A peaked beam ceiling contributes to the sense of spaciousness in a guest bath, which has walls made of wood laminate protected by sheets of glass. The shower stall has louvered doors that open to reveal the views.







ABOVE: The compound includes multiple outdoor living and relaxation areas, among them a dining area that overlooks an infinity-edge pool. The slat-top table is set with cutlery, dishes and rectangular bronze serving pieces designed by Armani. BELOW: To complement the grays of the interior, the exterior and linked balustrades of Villa Flower were painted charcoal. RIGHT: Stairways that meander along the cliff connect guest quarters, terraces and pools.



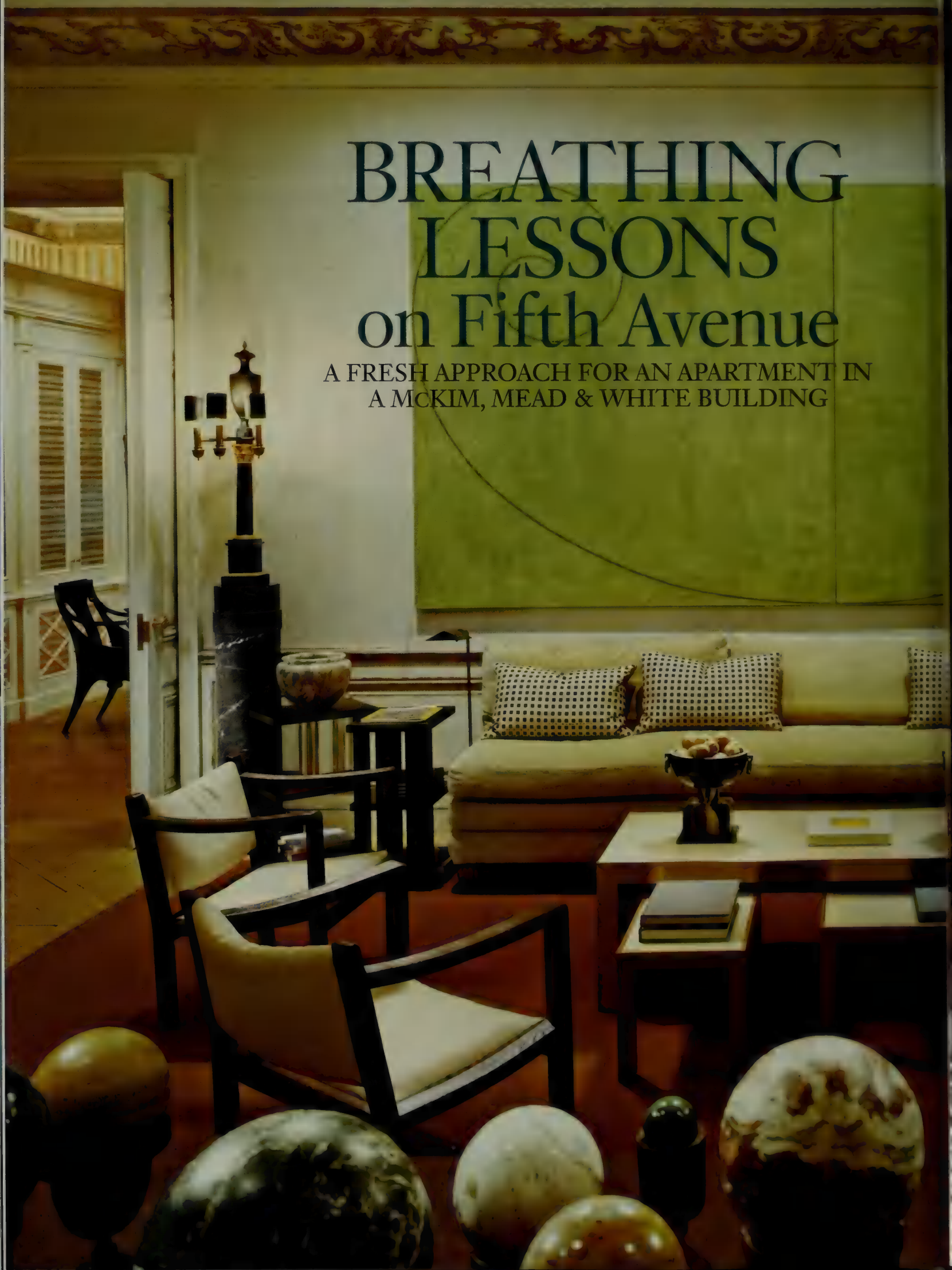






# BREATHING LESSONS on Fifth Avenue

A FRESH APPROACH FOR AN APARTMENT IN  
A MCKIM, MEAD & WHITE BUILDING





Interior Design by  
Sills Huniford Associates  
Text by Judith Thurman  
Photography by Peter Aaron/Esto

Few buildings in New York have a more distinguished history than the 12-story, Italian Renaissance Revival palazzo designed by McKim, Mead & White on Fifth Avenue across the street from The Metropolitan Museum of Art. When it was completed in 1912, New York patricians were still suspicious, if not contemptuous, of vertical living, and the architects had to compete with the private mansions on Millionaire's Row. But the monumental elegance of the façade, the incomparable park views, the solidity and grandeur of the rooms and the opulence of the amenities converted them to a new style of life.

Every generation, however, redefines modern luxury. A banker, who is now focusing, he says, "on my kids, friendship, cooking, art, baseball and philanthropy," bought one of the finest apartments in the building—7,000 square feet on the equivalent of the *étage noble*, with French doors that open to a stone balustrade and higher ceilings than on any other floor. The previous owner was a grande dame of the old school, and her décor was a predictable stage set heavy on the *passermenterie*, with a stuffy dining room, a drafty entrance gallery, a nondescript kitchen she may or may not ever have visited, with a warren of staff rooms behind it, and—as Stephen Sills puts it—"Louis, Louis everywhere."

Sills and his partner, James Huniford, who met their client through a mutual friend, eagerly accepted his challenge to make the apartment more "casual and family-friendly," as Huniford describes it, while respecting its inherent nobility. "Modern design is a perspective, not a period," Sills says. "If you look at the past with a fresh but well-educated eye, it clarifies your sense of the present. A poetic juxtaposition of colors and textures

"It's really unusual to have such a large space and such incredible detailing," James Huniford says of an apartment he and his partner, Stephen Sills, designed in a landmark Manhattan building. Robert Mangold's *Curled Finger XIV (Version 3)* is in the living room. Brunswick & Fils pillow fabric. Stark chair fabric.





Sills and Hamford restored the living room's historic elements, such as the Louis XV-style ceiling medallion and the gilt plasterwork. Sills calls the placement of Regency mirrors on either side of the fireplace "a surrealist conceit—two eyes and a big mouth." Four Elizabeth Eyre de Laros Art Deco chairs flank a low table custom-designed by Sills Hamford Associates. Decorative Wall fabric on chairs near fireplace.







The designers felt the apartment merited a transformation. “The bones were great, but the flesh was slack.”

with classical furnishings can be more original than the kind of shock-and-awe tactics that strip a room of its soul. The essence of poetry, after all, is revelation. Ford and I aim to orchestrate a subtle composition that unsettles conventional expectations.”

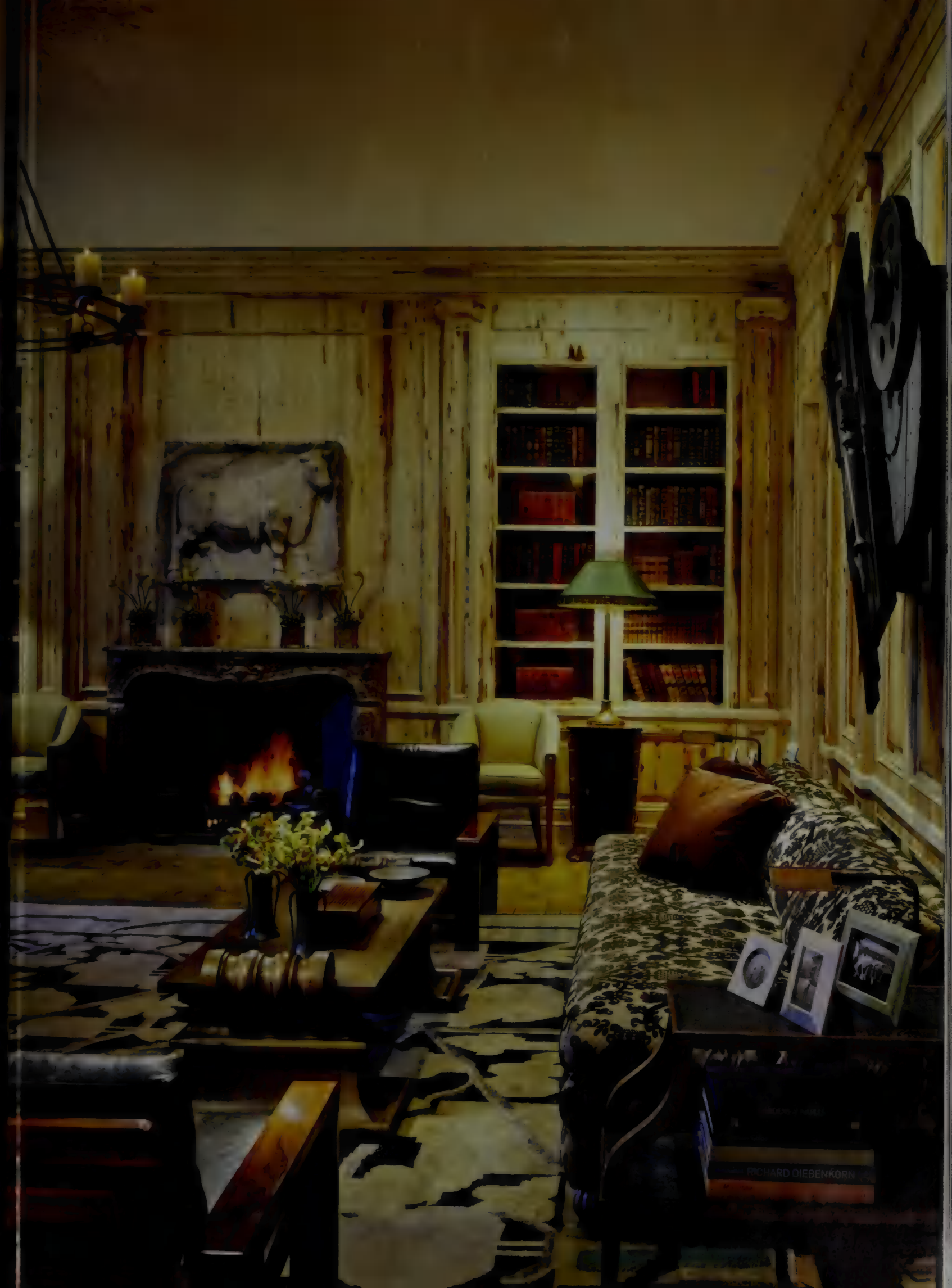
The designers felt the apartment merited “a total transformation,” Huniford says. “The bones were great, but the flesh was slack.” Their client agreed. The staff wing was remade into additional bedrooms and a gym. A service corridor was demolished to create a handsome chef’s kitchen and informal dining area. The doorways were raised and widened, and a team of master artisans restored the original plasterwork—“beautiful, Louis XV-style ceiling medallions and Régence crown moldings,” Sills explains. They recast the missing pieces on-site, then limed and

**ABOVE:** A suite of Ruhlmann tub chairs surrounds a table in the dining/family room. A Venetian mirror, between Bugatti brackets, hangs over a French Empire mahogany cabinet. The chandelier is 1930s French. Jim Thompson chair silk. Edelman wing chair leather, left.

**RIGHT:** Chestnut reclaimed from a barn—bleached and fashioned into paneling—adds rustic elegance to the dining/family room. In a playful touch, the mantel was speckled with paint; above it is a 1st-century Roman relief. *Mirror-Shadow XXIX*, 1986, by Louise Nevelson, is over the sofa.



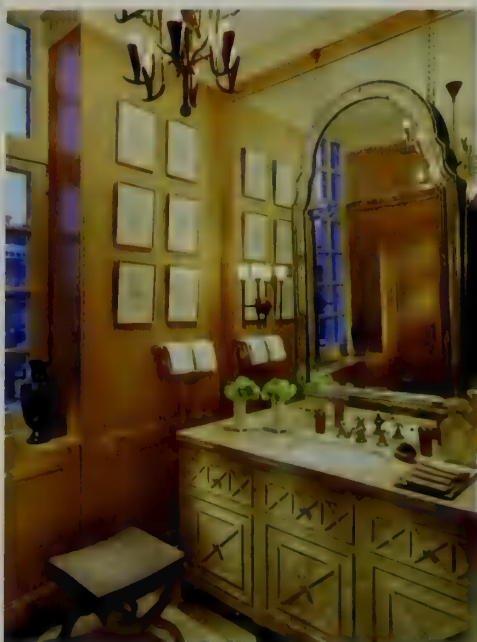








ABOVE: The designers transformed the entrance gallery into a stately library. A lemonwood desk made to look like a Greek temple faces an Empire round table. Clarence House sofa fabric. Edelman leather on pair of antique Swedish chairs. Brunschwig & Fils balloon shade fabric.



ABOVE: Echoing the Greek and Roman galleries at The Metropolitan Museum of Art across the street, the designers used marble for the master bath's floors and hung etchings of Greco-Roman pottery on the walls, which are paneled in satinwood.

gilded them. They also stripped the oak *parquet de Versailles* of its gloomy varnish and refinished it by hand to let the grain breathe. "Breathing room," Sills notes succinctly, "was our theme."

For nearly a century, however, the entrance gallery hogged a bit too much oxygen. It served no useful function beyond, perhaps, announcing to guests that their hostess had room to waste. The partners reinvented the space as the library for a gentleman scholar, anchored at one end by a lemonwood desk designed to resemble a Greek temple and at the other by a round, Neoclassical table. "Books and reading are central to my life," the owner says, "and much of my philanthropy goes to education."

The refinement of this masculine lair sets the tone for the adjoining dining/family room, which has the artfully rusticated elegance of a ducal hunting lodge. Bugatti brackets burnish the mahogany of a French Empire cabinet; Art Déco armchairs by Ruhlmann, covered in silk, surround a dining table that expands to seat 12 people. An elemental sculpture by Louise Nevelson hanging over the sofa relates, across the millennia, to the 1st-century Roman bas-relief of a bull above the mantel: One is an artist's

*continued on page 261*





Silly and Huniford designed a bed for the master bedroom that "is very architectural and strong," remarks Huniford. An 18th-century Italian cabinet stands near a 1977 untitled work from Robert Motherwell's *Samurai* series, Stark chair faïence, with Scalamandré fringe, Lee Jofa drapery lining.





# A Not-So-Simple Plan

BASED ON A PINWHEEL, A CONTEMPORARY PALO ALTO RESIDENCE OFFERS A UNIQUE OUTLOOK ON CALIFORNIA LIVING

Architecture by Steven Ehrlich Architects /Interior Design by Mike Witt

Text by Therese Bissell/Photography by Matthew Millman



**B**iomorphic, cast-resin modern it isn't," Asher Waldfogel says of his residence, stating not so much the obvious (its geometrically precise massing is vastly divergent from the computer-modeled free-form spaces and surfaces of trendy "blob" architecture) as his allowance for the traditional design mien of the neighbor-

hood in which it was just built.

Waldfogel, a technology industry entrepreneur, and his wife, Helyn MacLean, had known since attending school in Massachusetts—where they were exposed to architecture of the Bauhaus school—that someday they would have a modernist house: "It was," he says, "never a question." They moved to Palo Alto, California,

The massing of Asher Waldfogel and Helyn MacLean's Palo Alto, California residence "is complex and utilizes taut horizontal and vertical planes, clad in charcoal-gray Rheinzink, that extend beyond the building envelope, seamlessly moving from interior to exterior," explains architect Steven Ehrlich. **ABOVE:** The front entrance. **OPPOSITE:** Glass bridges on the first and second floors link the wings of the house, which was planned as a pinwheel.







“In the juxtaposition of  
a late-19th-century rug  
and a Nakashima bench  
and Kjaerholm chairs in  
the living room, you see a  
dialogue on modernism.”



ABOVE: Mike Witt selected furniture, including a George Nakashima bench and a Claude Conover stool in the living room, to serve as “pleasant interruptions to the rigid edges and surfaces” of the house. Above the Edward Wormley sofa hangs Robert Motherwell’s 1972 oil *84.4*; a 2002 sculpture by Antony Gormley is on the hearth. RIGHT: Running past the dining room, a poured-in-place-concrete wall forms “the spine of the house,” says Ehrlich.







"Alternately grand and intimate, the interior spaces wrap around to frame a series of varied perspectives," remarks the architect. **LEFT:** The kitchen can be separated from the family room by a pocket door. Cabinets from Bulthaup. **BELOW:** Besides serving as the horizontal axis of the house, the concrete wall—roughly three feet thick—also provides space, in the family room, for built-in seating and display areas for the couple's collection of ceramics.



a university town that, Waldfoegel comments, had been "fairly receptive" to the new architecture of the 1950s and 1960s. "But there's a limit to what you can do in the name of modernism in older communities. For ourselves, we had to build in this idiom. For the city, it had to be contextual."

California modern. Contextual. The portfolio of Culver City-based Steven Ehrlich Architects, studded with allusions to West Coast demigods R. M. Schindler and Richard Neutra (the firm had done a sensitive addition to a Neutra house in Santa Monica nearly a decade ago), aptly found its way to the couple. "The ideas of both architects ebb and flow in my work," Ehrlich says. "Schindler had more interest in exploring materiality is-

sues, while Neutra focused on indoor-outdoor relationships. I like to think that, as with theirs, my buildings follow a clear logic."

The 8,000-square-foot house that Ehrlich designed for Waldfoegel and MacLean radiates outward in a pinwheel plan, opening on all sides and graciously breaking down in scale as it approaches the street. Two parallel wings with end quadrants—a motor court, an entrance/dining court, a large garden off the living room and a pool terrace extending from the kitchen and family room—fulfill the desire of the couple, who have a young daughter, for discrete formal and informal living zones. The plan is highlighted by interior spaces that engage the landscape through the architect's



Rheinzink flat roofs—the “spatial connective tissue”—cantilever from the façades and become softly reflective ceilings in the interior.



**ABOVE:** In the master bedroom, as throughout, Ehrlich used mitered-glass corners and large sliding windows “to extend internal space visually and physically.” **RIGHT:** Landscape architect Willett Moss notes that he was “inspired by and bound to the architecture: The pool and garden experiences are inseparable from those of the building.” Janus et Cie rattan lounge chairs. **OPPOSITE BELOW:** The first-floor plan. Four distinct courtyards radiate from the pinwheel.



use of pocketing glass doors, mitered-glass corners (a Schindler device that emphasizes the pinwheel concept), metal overhangs of various depths and limestone floors that continue from inside out.

The north (living room, study) and south (kitchen, family room) wings are linked by a translucent glass bridge situated between the double-height dining room and a dynamic stainless-steel stair, which leads to a finished, light-filled basement. Overhead, the stair and another glass bridge

separate the master suite, and a second study, from three bedrooms and baths. The upper-level rooms are encased in two white-stucco boxes that appear to float above blocks of mahogany below; the horizontality of the wood, especially where it frames and articulates several series of glass planes, acts to relieve the complexity of the house’s massing. Rheinzink flat roofs—the “spatial connective tissue,” in Ehrlich’s terms—cantilever from the façades and become softly reflective ceilings in the interior.

Aspinelike, poured-in-place-concrete wall that is first seen flanking the front door runs perpendicular (north-south) to the wings, bisecting and organizing the circulation of the residence. As well as providing space for built-in seating and cabinetry, the concrete axial wall, with its platforms, perforations and shelving, makes generous display areas for art and objects. Waldfoegel saw the concrete itself as “structural mud—a nice reference to the California adobe.” Noting that it is composed

of sand, he says: “Building Silicon Valley with silica always struck me as appropriate.”

Waldfoegel reveals that Ehrlich and MacLean spent so much time studying and drawing the building during design and construction, they “anticipated how everything would play against each other, even detail, every seam.” Ehrlich and project architect Takashi Yanai encouraged the owners’ involvement; at the same time they prepared themselves for certain inevitabilities. “On the big points I made to As



particular was that there are aspects of materiality that you can't control fully, whether it's the liquid-stone nature of the concrete pour or the expression of the grain in mahogany," Ehrlich says. "Even the Rheinzink is a natural, weathering surface. With he and Helyn came to appreciate that the materials, in their variations, have an unpredictable kind of beauty."

MacLean and Waldfogel are collectors who had long been clients (acquiring largely American ceramics and furni-

*continued on page 261*



COURTESY STEVEN EHRLICH ARCHITECTS



## Discoveries by Designers



### Antiqueria Area

I often visit with Marion and Peter Feig because, while Art Déco pieces are easy to find, refined Art Déco pieces are not," says **Stephen Muse**, an admirer of **Antiqueria Tribeca's** ever-changing stock. The formation of the New York shop was a second act to the Feigs' previous lives—Peter was a corporate executive and Marion an interior designer. Their love of antiquing and travel translates into a stylish selection of classic examples of midcentury-modern and Art Déco lighting and furniture, including pieces by Jules Leleu and Luigi Brusotti.

Antiqueria Tribeca  
129 Duane St.  
New York, NY 10013  
212-227-7500  
[www.antiqueria.com](http://www.antiqueria.com)



An Art Déco Brazilian rosewood cocktail cart with a removable tray

### J. Robert Scott

Sally Sirkin Lewis's Heathers Collection, created for J. Robert Scott (800-322-4910), includes *Couture*, all silk in oyster; *Laine Stripe*, a wool; and *Silk Tapis* in alder.

## Full Service in New York

"Richly textured modernism" is how Charlie Allen, co-owner with his wife, Kristin, describes **Avant Garden**. A renovated gas station provides the backdrop for their eclectic mix of organic and industrial finds for inside the home and out. **Stephen Muse** is impressed with the range, from industrial to architectural, of the inventory, which features a 19th-century English lantern, wood barn doors from Maine and a French Art Déco steel-and-brass wall-mounted fixture (left). The selection varies with the seasons.

Avant Garden Ltd., 87 Westchester Ave.  
Pound Ridge, NY 10576; 914-764-0010  
[www.avantgardenltd.com](http://www.avantgardenltd.com)



## Fired Up

Work from international contemporary ceramic artists Jennifer Lee (*Dark pot, vibrating bands*, far right) and Gustavo Pérez (*Vase [05-162]*, right), and from veteran American ceramic sculptor John Mason (*Cross, Ember with Tracers*, center) is a staple at **Frank Lloyd Gallery** in Santa Monica. "Frank has a discerning eye for quality, simplicity and elegance," remarks **Sally Sirkin Lewis**.

Frank Lloyd Gallery, Inc.  
2525 Michigan Ave.  
Santa Monica, CA 90404  
310-264-3866  
[www.franklloyd.com](http://www.franklloyd.com)



continued on page 226









wanted an enchanting, magical house where I could entertain friends and enjoy a paradise of gardens," interior designer Diane Burn (above) says of her residence in West Palm Beach, Florida. OPPOSITE: A 19th-century French commode is part of an artful arrangement at one end of the living room.

ABOVE: Tropical vegetation—including ferns, Alexander palms and birds-of-paradise—flank the entrance to the residence, a 1925 Spanish-style house inspired by Addison Mizner and formerly owned by landscape architect Todd MacLean. "The landscaping was beautifully done," Burn says.

# A Romantic Composition

EUROPEAN ANTIQUES FIND HARMONY IN A  
DESIGNER'S TROPICAL RESIDENCE IN WEST PALM BEACH

Interior Design by Diane Burn/Text by Joseph Giovannini/Photography by Durston Saylor

**D**iane Burn's house in West Palm Beach, Florida, looks settled and serene, as though it's been there for decades, if not centuries. In a way, it has. Although the New York designer just bought the antique three-bedroom Spanish colonial cottage last year, she has been collecting French antiques since college, and when she moved in, they moved in too, coming from storage, her pied-à-terre in New York and her former house in Rome. "They arrived in one big, big truck," she says. "I brought a lot of pieces I've never used."

Even if the antiques are now under the same roof for the first time, they fit to-

gether seamlessly because they have occupied the same imaginary salon in her mind for years, where they all agreed. As she collected, Burn edited for tone, so nothing inconsistent breaks the spell that accumulates piece by piece into an ethereal whole.

Besides being a dedicated collector of primarily 18th-century antiques, Burns is a serial house collector and her own best client, having decorated houses for herself in San Francisco, Paris, Rome, Porto Ercole and New York. Her rooms fuse intimacy with stature. The stuccoed, tile-roofed Palm Beach cottage, built circa 1925, may be just 1,850 square feet, with nine-foot ceilings, but Burn

understands scale in the way the French have always understood grandeur: It is not necessary to be big to be grand. A modest 1,850 square feet on a suburban lot does just fine. It's the quality of the furniture and the atmosphere binding it all together that count.

Previously owned by landscape architect Todd MacLean, the house came with its own tropical jungle in what ecologists call a climax state. Guests approach the front door, with its wrought iron gate, through an allée of Alexander palms in a roomlike yard bounded by a mature, dense ficus hedge. Burn underplanted the canopy of fronds with birds-of-paradise, gardenias, bromeliads and other tropical plants that





ABOVE: A seating area in the living room offers “a cozy place to converse,” notes Burn, who brought a French sensibility to the spaces. Among the 18th-century French pieces are a Louis XV bergère and a Louis XVI chaise and fauteuil. The barometer is also 18th century. The mantelpiece is Italian.

To achieve an Old World feel throughout, Burn combined “iridescent wall finishes and chic and charming French furniture with fabrics in related prints and plaids.” OPPOSITE: A pastel portrait hangs next to a window, which has floor-to-ceiling draperies to accentuate the scale of the room.

give the garden detail and a more intimate scale. Guests who venture through this thicket have every right to expect a world of rattan furniture inside, so the bergères and fauteuils are both a surprise and a delight. The garden is enchanting, and the interior introduces visitors to a second kind of reverie.

Da Vinci used *sfumato* to blur the edges and soften the surfaces of his canvases. Burn applies the same painterly approach to space, and even before she brings in the first fauteuil, she mists the walls so that they seem to fade back into the haze of time. Technically, she just prepares the walls with a texture and then dips the tips of wide brushes in tints mixed

with white acrylic to create a faux finish. The technique, which she invented and calls pouncing, dissolves the walls visually so that they appear to have neither mass nor edge. In Palm Beach, painter Robert Hadsock “pounced” on the surfaces before another artist, Karin Linder, painted delicate frescoes.

Burn orchestrated an atmosphere that permeates all seven rooms, giving her furniture a setting varied in tone but consistent in value. “Even as a child, I was fascinated by walls whose sense of age made them look translucent,” she recalls. “I didn’t want to re-create 1925 but return to an 18th-century feeling.”

The time travel to the 18th century starts

in the living room, where Burn gathered a suite of antique chairs into a conversational grouping around an Italian mantelpiece which she fitted over the original fireplace. As in all the rooms, each chair and table has a distinct personality and provenance, and Burn, who credits her mentor, collector Lillian Williams, for teaching her about antiques, remembers just when and where she acquired it. “They’re all my best friends,” she says. “The columns in the library have been with me everywhere. She bought the charming hand-painted country ceramics depicting the four seasons, now ensconced on the overmantel in Italy: “They set the tone for the room—they’re very *allegro*.”









LEFT: The red quiver in a large-scale canvas in the library inspired the room's palette. "It's the first time in my life I've ever used red," Burn says, "and it fell together in a very nice way. The reds aren't bright reds, not candy reds—they're rusty reds, moldy reds." THIS IMAGE: An 18th-century table *à milieu* serves as the room's focal point. Robert Allen velvet on *duchesse brisée*.





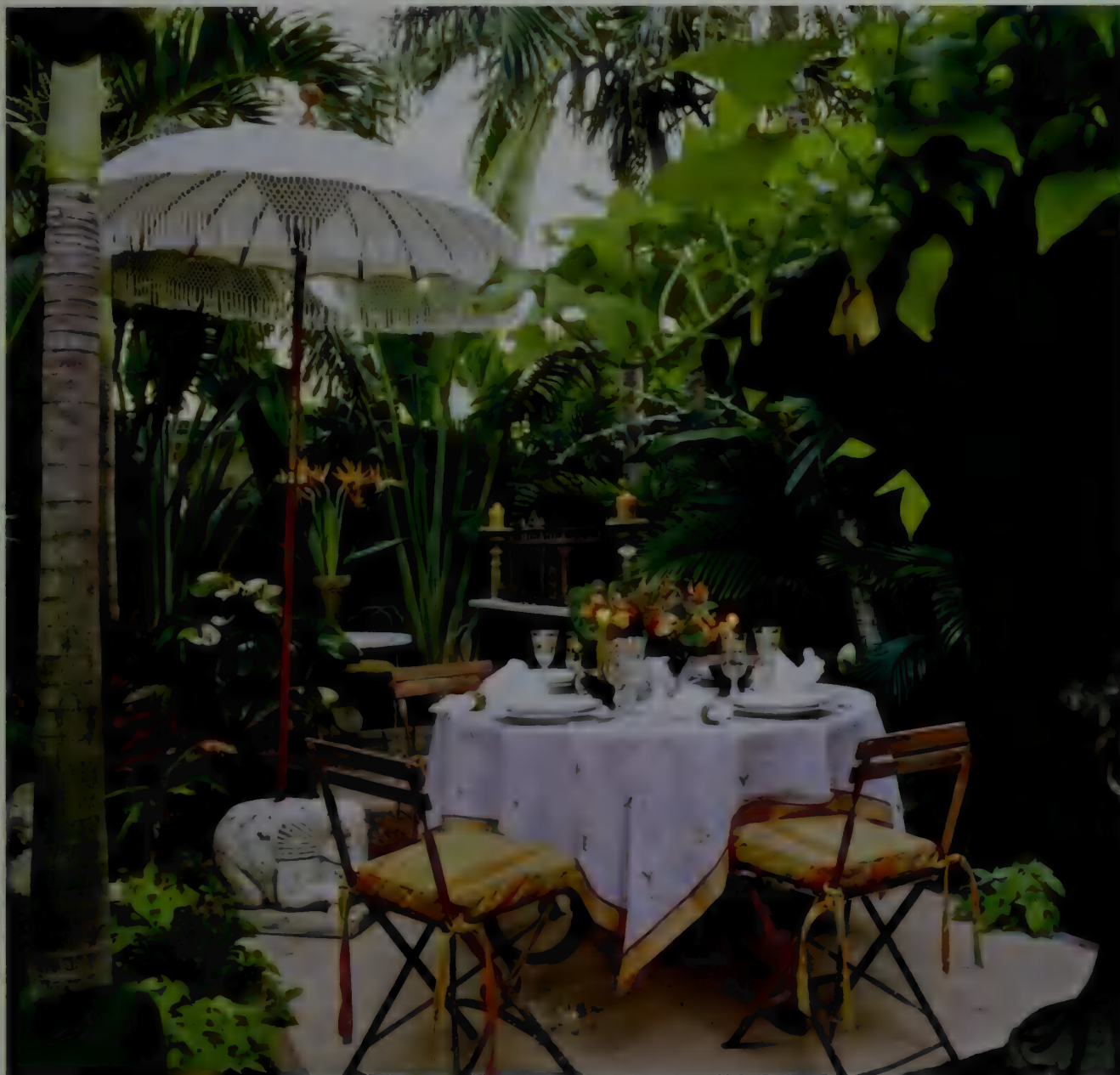


The dining area is "intimate," says Burn, who brought together favorite pieces for the space, including the Harlequin and Pierrot candleholders, the Florentine-style table and the late-19th-century chandelier. The 19th-century mirror "is very mad in its shape," she says. "It's something that belongs in a Bavarian castle."





The residence came with its own tropical jungle in what ecologists call a climax state.



Each room has its own coloration and mood, but the sfumato blends them so that one flows into another in gentle atmospheric transitions. Burn brings each room to its full height with draperies reaching to the ceiling; in bedrooms, canopies swoop over the beds. The furniture defines the function, as in the dining room, which is centered on a Florentine-style inlaid-marble table under a hand-carved late-19th-century chandelier. Near the table, Linder, with whom Burn has worked on many projects, extended garlands from an existing painted panel onto the walls, blurring the painting into the room in an especially inspired moment. "I think decorating is always creating an illusion, to make things look loftier, more elegant, as though you're stepping into another

era, away from harsh everyday realities," the designer observes.

Burn, who specializes in creating environmental dream states, usually designs nuanced interiors within a narrow range of pale colors. In Palm Beach, however, she permitted herself red: "There's a lot more color here because I'm in Florida," she explains. "In my whole life I've never used red, but in the guest room, I started with a bergère still in its original red toile, and I grew the color out of the chair." She takes the red up to the ceiling with a dramatic sweep of toile over the bed.

"A lot of people ask me if I can do anything else," Burn remarks. "I can, but I'm very comfortable doing what I do. It holds up. I try for the classic, the traditional and the timeless." □

**ABOVE:** Diverse plantings envelop the lush rear garden, which encourages "outside living," says Burn. She uses the two sitting areas for a range of activities—"dining, cocktails, relaxing and reading."



Burn understands scale in the way the French have always understood grandeur: It is not necessary to be big to be grand.



In the "sumptuous" master bedroom are an elmwood four-poster and engravings from the 18th century. Nobilis floral print. OPPOSITE: The television guest room, outfitted with a plaid daybed, doubles as a second guest room. The pillow toiles and bedcovering fabric are from Kravet. The notecards on the table are from Tiffany's.







# REVOLUTION in BOSTON

## A HISTORIC BACK BAY PENTHOUSE GETS A MINIMALIST PERSPECTIVE

Interior Architecture and Design by Zen Associates  
Text by Michael Frank/Photography by Richard Mandelkorn



**T**he Japanese-born, Boston-based architect and designer Maho Abe has noticed that she has recently had an uncanny habit of attracting single male clients who are looking for interiors they inevitably describe as pared down, sleek and functional. "They come to me asking for everything empty and clean, and I give them that, but I try to give them other, subtler things too," she says. "All practicality and no warmth or elegance is

no way to live—even if you are a guy on your own."

A recent client of Abe's, the new owner of a spacious if initially quirky Back Bay duplex, fit in with her general profile. A scientist and a venture capitalist, he was a divorced father of three young sons who had acquired 5,000 square feet on the top two floors of a chateau-style mansion, which had been designed in 1899 by Charles Brigham for a copper tycoon. The developer envisioned a traditional four-bedroom lay-

**ABOVE:** Maho Abe, of the Boston-based architectural firm Zen Associates, renovated a 5,000-square-foot apartment inhabiting two floors of the Burrage Mansion in Boston. **RIGHT:** The lower-floor entrance leads into the living area, where a mobile wall creates either a tight entrance space or an open living area. The fireplace, at rear, is set into a backlit onyx wall.







For Abe these gestures make it possible to “have the open space but not the boredom of the open space.” “Phantom” rooms are one solution.

out for the space; the client had a different idea.

“I wanted a contemporary minimalist interior with Japanese touches that would inspire creativity,” he says. “It had to be as open as possible, receptive to my ever-changing art collection, suffused in light, comfortable for family life and yet clearly intended for adult entertaining. And I wanted to retain a sense of surprise: I liked walking into a traditional building with its ornate lobby, then coming upstairs to find the unexpected.”

Abe rose to, and was thrilled by, the challenges of the space. Because it is at the top of the building, it had a ceiling that broke into various sizes, shapes and slopes, which recalled the designer’s native Japan, where tiny rooms are often animated by unusual ceilings. Its top-floor location also allowed her to introduce skylights to bring light into dark parts of the main floor, where the kitchen and dining area serve as a central anchor.

The rooms downstairs are not conventionally defined. This work is done instead by suggestion, or through the clever use of unusual features or visual games. The entrance, for example, is configured by a movable wall, which evokes for Abe a classic Japanese greeting space but which can be swung open during large parties; the wall also provides the client with further options for displaying his artwork. Another dual-functioning idea of Abe’s



The sofa in the living area was placed where the client can best listen to his music. *Two Nudes, late 1906* by Marc Leavitt hangs on the wall at right. "We devised a system of steel guide runs around the apartment, so the owner can hang and rehang his ever-changing art collection from fishing line," notes Abe.







is the line of five columns, not all of them structural, that delineates a long gallery; flat on one side to display paintings or works on paper, the columns are pierced with niches on the other side to accommodate three-dimensional art. For Abe these gestures make it possible to “have the open space but not the boredom of the open space.” “Phantom” rooms are one solution; another is to use layering and transparency, both typical of the Japanese houses in which she grew up.

Abe enlivened the interiors through her use of varying materials. The designer and her client both liked limestone, but rather than using only a single shade, she called for a large

square of blue limestone for the kitchen area and filled the rest of the apartment with limestone in a quieter beige tone. She framed the existing and often ornate windows with a second, more contemporary layer of glass bordered by stained maple, which she stained light gray to look like metal; her intention wasn’t to hide the original fenestration but to treat it as another work of art. As in most of her projects, she inserted a shock of red, here in a niche, because red “for Japanese can be loud or quiet. It can accept any other color. It can be interesting and mysterious at the same time.”

“Interesting and mysterious at the same time” is a fitting

**ABOVE:** The kitchen is located on the lower floor between the dining and living areas. “He wanted an all-stainless-steel kitchen,” says Abe, who took its industrial aesthetic further by using impermeable-concrete countertops. **LEFT:** A maple staircase appears to float in its stairwell—the result of a transparent mesh wall conceived to visually expand the narrow corridor.

Cathedral ceilings in the family room provide another element of spaciousness in the apartment. *For Jean-Paul*, 1989, by Keith Haring is displayed in the adjoining guest room. Its ceiling-height door usually remains open, as the space was ultimately designed to be an extension of the family room.







encapsulation for Abe's work here—in her deft finessing of the downstairs common areas and in her equally imaginative articulation of the path upstairs and the upstairs itself. The staircase Abe designed consists of floating dark-stained maple risers and a chocolate-colored leather banister, all clad in transparent mesh, an effect she calls (with a laugh) “very man-like,” though it might also be seen as very Japanese.

The top floor has its own masculine, and Japanese, aspects. There's the eight-foot square bed: Set into a well in the floor and centered under a five-foot-square skylight, it evokes a futon. There is the

shower: Set under another skylight and largely open to the rest of the room, it has a hint of the Japanese bathhouse tradition. And there is the terrace, where the building's past and present come together in provocative layered harmony: Truncated 19th-century turrets rise over bamboo fencing, which in turn frames a contemporary deck with sleek outdoor furniture, a spa and a barbecue.

“This is an apartment that can embrace many different kinds of lives at the same time,” the client says contentedly. “all of them without a stitch of clutter, as I'd hoped, but better with considerably more beauty than I ever imagined.” □

**ABOVE:** In the master bedroom, the owner “asked for an oversize bed and an oversize skylight but insisted on sleeping in a dark room. So we installed blackout shades that cross horizontally under the skylight,” says Abe. **LEFT:** A corridor connects the master bath to the bedroom. To the left is a bar; the top of the stairs; the door to the right opens onto the roof deck.



rooftop deck serves as an ideal  
entertaining space, with a dining  
area, spa and room for sunbathing.  
Flooring and a bamboo fence,  
designed by Zen Associates,  
add to the simple yet elegant  
look. Grill from Viking. Outdoor  
furniture from Richard Schultz.







Interior Architecture  
by Marvin Herman & Associates  
Interior Design  
by Mitchell Turnbough  
Text by Susan Sheehan  
Photography  
by Jon Miller/Hedrich Blessing

Venture capitalist David Kronfeld agreed to move from his two-bedroom apartment where he had lived for many years, on one condition: His daughter Beth, would manage the design of his new home on his behalf. "Beth had graduated from college and was working in New York," says Kronfeld. "I thought this would be a way for her to learn to manage people and money."

Beth Kronfeld chose a penthouse on the 64th floor of a new building on North Michigan Avenue with 360-degree views and engaged Marvin Herman & Associates, a Chicago-based architectural firm, to transform the 8,500-square-foot space into a 15-room apartment. She conveyed her vision to Herman and to the designer she selected, Mitchell Turnbough, her vision of an "over-the-top" room that would dazzle guests as they entered.

The apartment's structure made the design a challenge: In its entrance hall, so close to the elevators, stood the ugly-duckling rectangular structure of the columns. Most architects and designers would have created a vestibule and closed the columns in walls. Herman and Turnbough took a bolder approach, transforming the supports into three elegant round fluted columns and adding several more. The ceilings are 12 feet tall, and the columns, about five feet in diameter, form a four-foot-wide allée.

"They offer a sense of excitement soon as you step off an elevator," says Turnbough, "and they serve as an allée that leads to the master suite, on the building's south side, to the kitchen and family rooms on the north side. Traveling through the



Designer Mitchell Turnbough infused the penthouse with striking details. ABOVE LEFT: Working with architect Marvin Herman, he turned a series of 12-foot-tall columns in the entrance hall into an elegant colonnade. LEFT: He also designed the sofa and low table in the living area. Clarence House sofa satin; Samuel & Sons fringe.

# Grand Vision in Chicago

SUMPTUOUS MATERIALS TAKE  
CENTER STAGE IN A BOLD PENTHOUSE



The 8,500-square-foot apartment "has a spatial excitement, especially the entrance," remarks Herman. The columns, which Turnbough covered with vanilla shagreen and aris of holly, frame the living/dining room. Polished black-granite floors and lacquered baseboards and trim create a sleek feel. Stark pillow fabric. Urban Archaeology three-arm sconce.



The designer was presented with an unusual starting p



"My client's request to live with opulent color and luxurious materials set in motion my interpretation of a modern baronial manor," says Turnbough. THESE PAGES: The 30-by-60-foot living/dining room makes a grand statement. At its center sits an eight-foot-diameter borne, designed by Turnbough. Ten-foot-long banquettes, also created by Turnbough, are set in front of the windows. Brunschwig & Fils banquette fabric. Samuel & Sons fringe. Clarence House dining chair fabric.

agamo scarf: "She asked if the colors could be as powerful."







"I felt as if I were standing on a mountain towering over Chicago," the designer says of his initial visit to the 64th-floor apartment. The study, adjacent to the master bedroom, offers views of Lake Michigan. Above a Jacques Adnet mahogany desk hangs a Poul Henningsen Artichoke lamp. Desk and sycamore cabinet, Amy Perlin Antiques. Edelman leather floor.

ade, one discovers unique perspectives  
ne apartment."

o maintain this sense of grandeur  
hroughout, Beth Kronfeld specified  
lent materials. Turnbough met this  
est from the opening beat, covering  
columns with shagreen and arris of  
y, a process that took over a year. Her-  
and his associate, Marc Cerone, used  
minous green-gold onyx in the master  
n; the sconces are gilded in 24-karat  
l. The floors of the media room and  
study are brown leather tiles, and the  
s are English sycamore. In the kitchen,  
paneling is *anegre*.

or the living/dining room, Beth Kron-  
presented Turnbough with an unusual  
ting point: a Ferragamo scarf. "She  
ed if the colors could be as powerful  
he colors in the scarf," Turnbough says.  
was predominantly pink and had a few  
lecats on it." Inspired, he had the walls  
olstered in salmon-pink velvet, a fab-  
also used to cover a borne he designed.  
adorned a yellow satin button-tufted  
a and vanilla-colored banquettes of his  
n design with tiger-striped pillows. "I  
k that scarf very literally," he says.

Beth Kronfeld told the designer that  
father loved color, and the vivid pal-  
e reaches every corner of the residence.  
Each of the four bedrooms, Turn-  
ugh used a different pale shade of pink,  
ow, green or blue. "I remember telling  
client," he recalls, "We have run out  
colors to use—all we can do is adjust  
values." To maintain a visual relation-  
o throughout, he says, "the dominant  
or in each of the major rooms is sug-  
sted in the corresponding room in the  
posite quadrant."

The penthouse's generous proportions  
ited furnishings of equal grandeur.  
mbough designed a four-foot-by-12-  
t dining table of black porcelainized  
el, using 24-karat gilding on its legs and  
on, and surrounded it with 14 giltwood  
nchairs upholstered in black horsehair.  
e banquettes in front of the expansive  
ndows in the living/dining room mea-  
e 10 feet in length. The borne is eight  
t in diameter. Even the bullion fringes  
the upholstered pieces are extra large.  
The apartment is the first project Turn-  
ugh completed since going on his own  
er the dissolution of Bray-Schaible,  
ere he spent 16 years (11 as an associate  
rtner), and his former colleague Robert  
ay is as pleased with the result as he is.  
ve never seen so much municipal pag-  
ntry in a residential setting," he says. □



"I didn't fear taking bold risks if I thought they were right," says Beth Kronfeld, the resident's daughter, who oversaw the project on his behalf. ABOVE: The master bedroom. Brunswick & Fils headboard fabric. Stark velvet wallcovering. Patterson, Flynn & Martin carpet. BELOW: Green onyx distinguishes the surfaces in the master bath. Boxes near sink, gold-plated tub fittings and tray on tub, Sherle Wagner.





# Discoveries by Designers



## Midcentury Style

In **Frank Rogin's** new Chelsea gallery, European mid-century-modern furniture, from noted designers such as Gio Ponti and Jean Prouvé, is exhibited alongside hand-crafted replicas of vintage designs. When Rogin couldn't find certain desirable pieces, he began producing a select few—with contemporary adjustments to scale and materials but crafted using hand tools in a small studio.

Frank Rogin Inc., 535 W. 24th St., New York, NY 10011  
212-431-6545; [www.rogin.com](http://www.rogin.com)



An oak armchair, right,  
based on a design by  
René Gabriel



## Saving Time

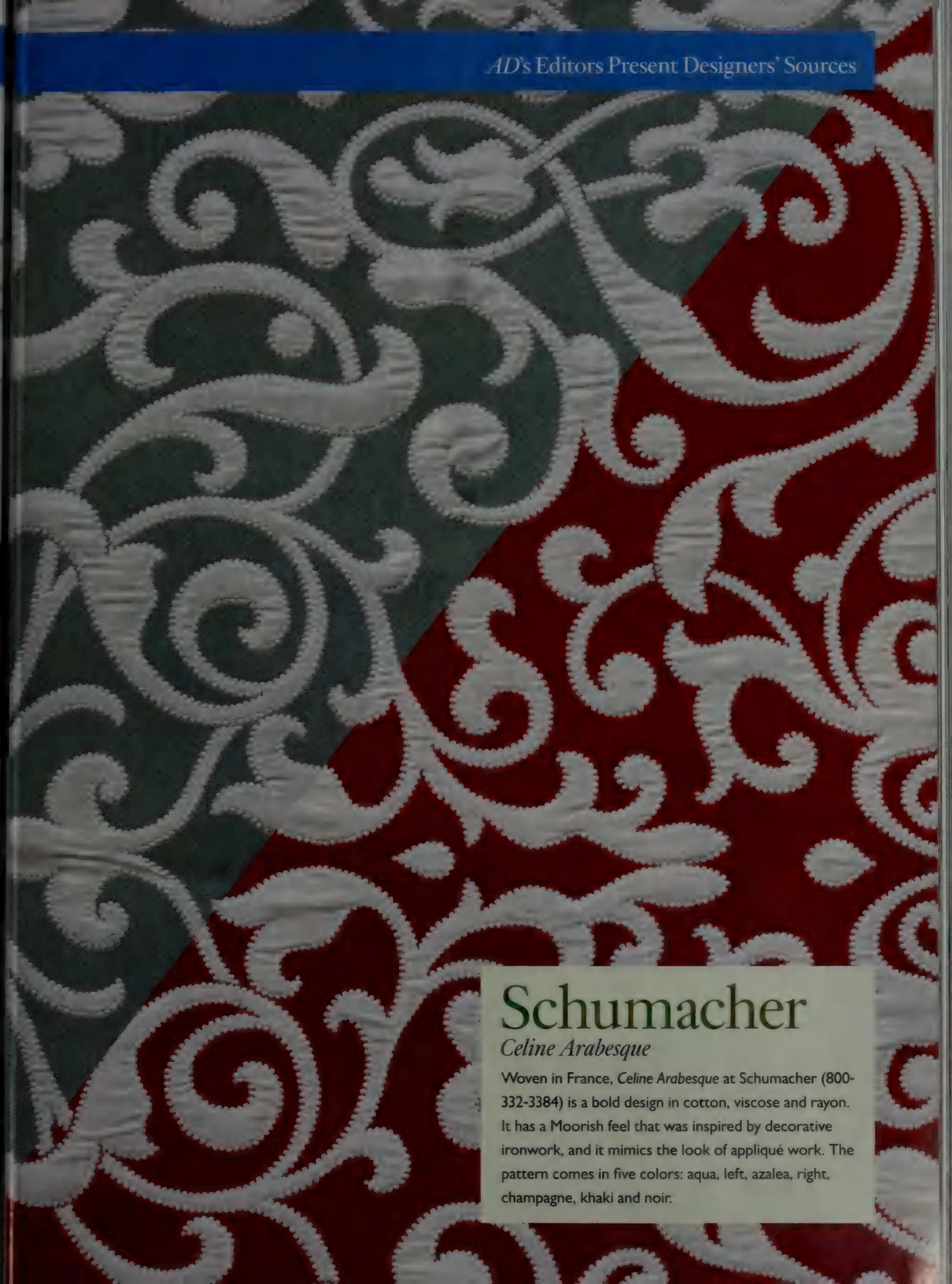
**D**allas-based conservator **Bill Fegan** (right, with a French tabernacle) expertly restores generations of antiques that were among the casualties of Hurricane Katrina. Warping and mold are challenges, and many pieces, such as a painted cabinet (left), need structural work and paint matching.

Fegan Fine Art Restoration, Inc.  
214-631-2920



*continued on page 244*





*AD's* Editors Present Designers' Sources

## Schumacher

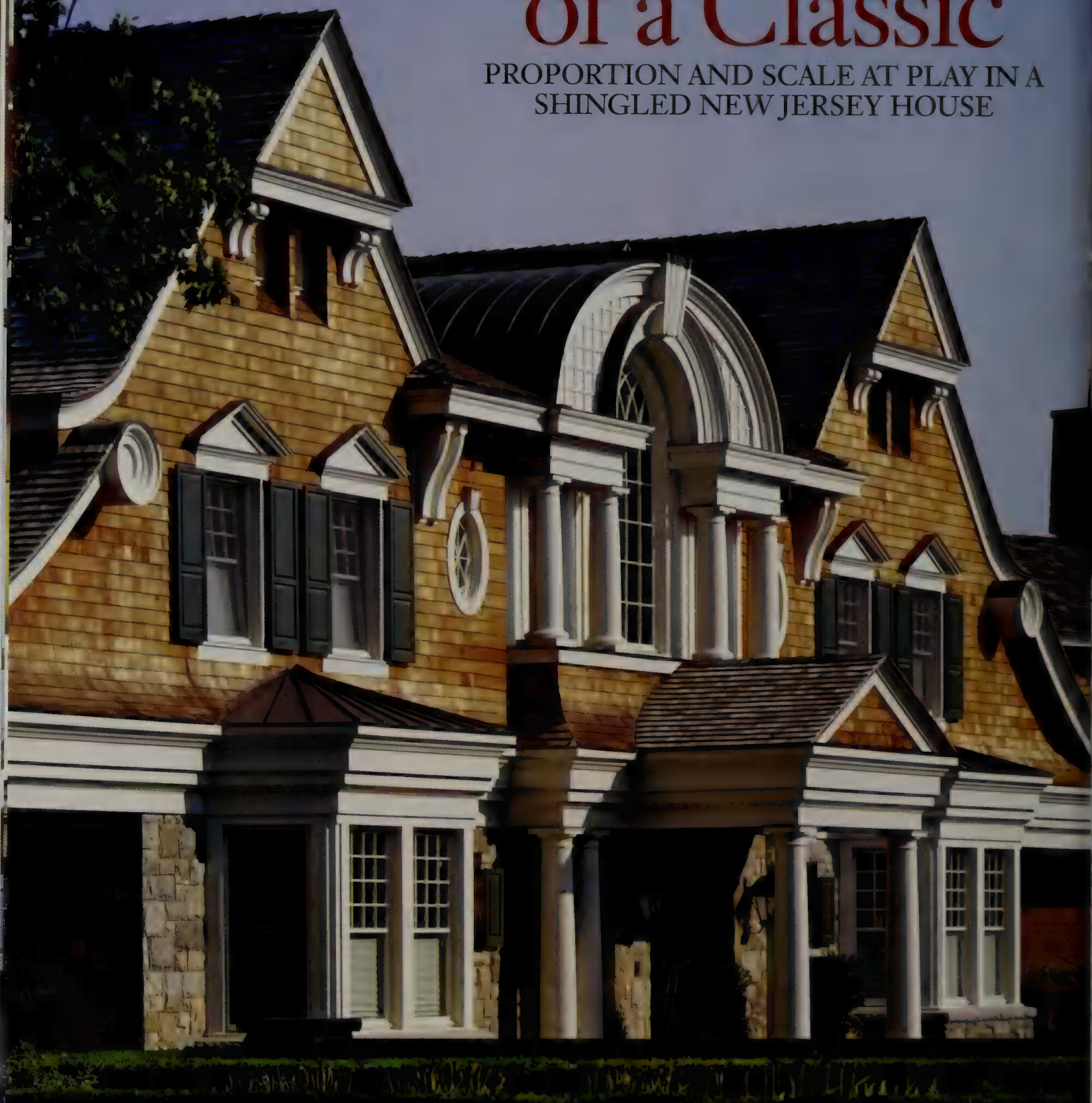
### *Celine Arabesque*

Woven in France, *Celine Arabesque* at Schumacher (800-332-3384) is a bold design in cotton, viscose and rayon. It has a Moorish feel that was inspired by decorative ironwork, and it mimics the look of appliqué work. The pattern comes in five colors: aqua, left, azalea, right, champagne, khaki and noir.



# All the Makings of a Classic

PROPORTION AND SCALE AT PLAY IN A  
SHINGLED NEW JERSEY HOUSE



"We responded to the bends of the river. The house meanders. It has lots of movement and lots of whimsy," architect Bernard Wharton says of the Shingle Style residence he and partner Arthur Hanlon designed for Pete and Judi Dawkins in Rumson, New Jersey. **THIS PAGE:** A Palladian window marks the entrance. "There's a hierarchy to the architectural details," Wharton says.





W e both wanted something that worked with the river,"

Dawkins says, referring to the house she and her husband, Pete, bought on 10 acres overlooking the Navesink, in Edison, New Jersey. While the view of the water was picturesque, the house itself was problematic. "I didn't think it could be fixed," Pete Dawkins said with a laugh. But his wife suggested they move in anyway, to better understand the house. "When you build a river house, you have to live on the river," she says.

It was a brilliant move. The house evolved over that year. She spent hours and hours figuring out how it would look," says Pete Dawkins, an investment banker with a résumé that includes winning football's Heisman trophy and attaining the rank of brigadier general in the Army and, in 1988,



ABOVE: Pete Dawkins's collection of vintage cars is parked in front of the garage. LEFT: A rotunda at the end of the main gallery "is a terminus, with various rooms branching off from it," says Wharton. An alabaster light fixture, from Urban Archaeology, hangs above the table.

mounting an ultimately unsuccessful campaign for the United States Senate.

The couple looked through magazines and books, searching for the right team to build their future house. Then they saw a residence designed by the Connecticut-based architectural firm Shope Reno Wharton and, as with love, knew they'd found the right one.

"The challenge was to create something that felt like it had always been there, that felt like it belonged," says architect Bernard Wharton. He found the solution in Shingle Style architecture, which he finds "as important and rel-





ABOVE: In the living room, designer Sandra Nunnerley painted the walls cinnabar and created three furniture groupings "to reduce the volume of the space," she says. Lorin Marsh candlesticks top a Dutch table. Agostino Antiques demi-lune console. Sofa pillow fabric, Travers; Samuel & Sons trim. Armchair fabric, Larsen. Patterson, Flynn & Martin rug.

evant today as it was 100 years ago," he continues. "It has a casualness about it. There are quirks, little surprises, little embellishments. For me, it's a very romantic, flowing kind of architecture."

Working with partner Arthur Hanlon, Wharton crafted a boomerang-shaped, cedar-sided structure that curves with the shoreline. "We bent it a lot more than the original design," says Pete Dawkins, who, like his wife, was a very hands-on client, weighing in on every aspect of the design. "It became semicircular, rather than linear, to take advantage of the riverfront site."

He correctly describes their 23-room, 15,000-square-foot house as being on "a very

robust scale." Even so, it refuses grandeur. The horizontal structure, which is nestled into the land, seems smaller. "It's broken up in a way that pulls the scale down," Wharton explains.

While a house this size might call for "a grand portico with columns," he adds, the entrance is relatively understated, bringing other elements of the animated façade, including the striking central Palladian window, into greater prominence. A pleasing number of these elements—including the circular windows that resemble giant portholes—err on the side of whimsy. "The dormers and the other details are reinterpretations," Hanlon notes.



"We chose cedar shakes and architectural details to make the house seem less fortresslike," says Pete Dawkins (above with his wife, Judi). OPPOSITE: The eggplant-hued dining room. The round mirror is from O'Sullivan Antiques. Brass sconce from Vaughan. Damask on console, Stark.





Once you step into the entrance hall, “the space explodes,” says Pete Dawkins, opening up to double height. The living room lies directly ahead, through a generously proportioned archway; smaller ones lead to twin rotundas on either side. “I said, ‘Who needs doors?’” he recalls. “Let’s just ascan the doors and arch all of them.” While the space is vast, it’s not daunting. “We broke up the long galleries into more intimate spaces by using columns and pilasters,” Wharton says.

For designer Sandra Nunerley, the goal was to keep the interiors “seamless with the architecture,” she says. “We didn’t overload the rooms with a lot of furniture. We wanted everything to be clean and pared down. The architecture stands by itself.” She worked in bold strokes, using intense color and strong, distinctive furnishings. “I wanted to include very good English pieces.”

Above all, she says: “You have to address the volume. When you’re working on a large scale, color humanizes the spaces.

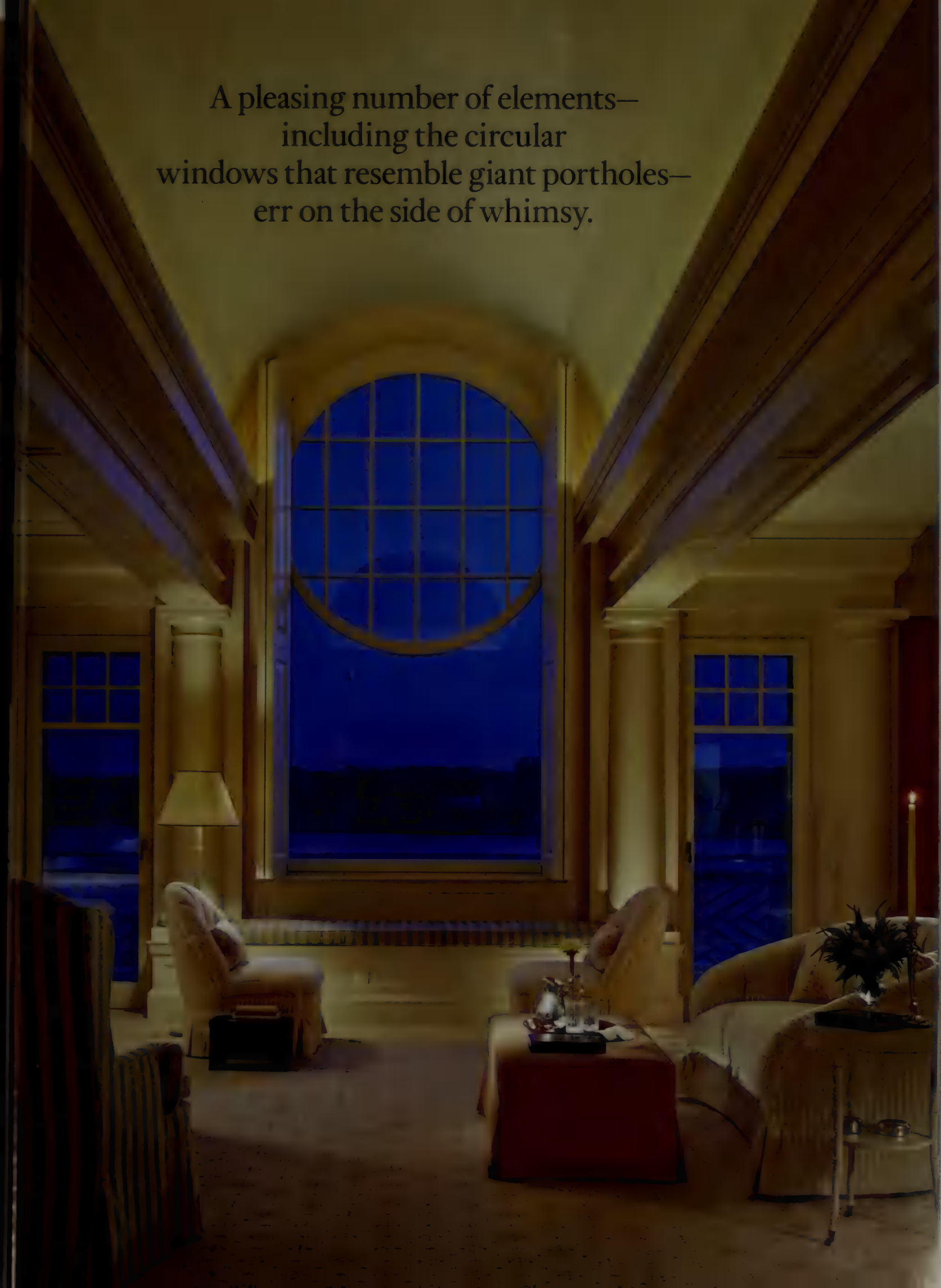


ABOVE: “The canopy fabric inspired the apricot palette,” Nunerley says of the master bedroom. At right are a circa 19th-century Venetian mirror, from Sentimento, and a Julia Gray chinoiserie desk and side table. Sconce, Vaughan. Headboard from Brunswick & Fils.



OPPOSITE: The vaulted ceiling in the bedroom’s sitting area “leads the eye to the river view,” notes Hanlon. Rogers & Co. wing chair and window seat stripe. Patterson, Flynn & Martin carpet. LEFT: The library is paneled in walnut. Pete Dawkins’s 1958 Heisman trophy is on the circa 1800 writing desk. Travers fabric on chair at left.

A pleasing number of elements—  
including the circular  
windows that resemble giant portholes—  
err on the side of whimsy.







ABOVE: "Visually, the wine cellar is divided between a sitting and tasting area and a room for wine storage," Wharton explains. "The house is cozy where it needs to be." The fieldstone walls, limestone floor and beam ceiling add a rustic ambience. A Cowtan & Tout plaid is on the Jacobean-style chairs. Stark club chair paisley.



ABOVE: The folly off the pool terrace "is elegant and a bit unexpected," Wharton says. It allowed the architects "to terminate the building in an imaginative way." RIGHT: The rear façade overlooks a lawn, which was landscaped by Cummin Associates. "The stone wall has the feel of a great defensive wall," Hanlon points out. "It establishes a front on the river."

Color provides atmosphere as you move from one room to the next."

The warm yet understated living room sums up her approach. Working with color consultant Donald Kaufman, she came up with a rich, unexpected cinnabar shade for the walls. She centered the room around a stately 19th-century Dutch marquetry table (bought, like many of the antiques, on a shopping trip to London with her clients). The room's three main seating areas, with their low-key, gracefully angled furnishings, fan out around it. The result is an outsize space that doesn't feel like one. "The room can be intimate when only the two of them are there, or it can accommodate much larger groups," the designer says.

This aesthetic holds true in the adjacent dining room, which is painted a deep eggplant. Here again, Nunnerley combined harmonious furnishings, setting antique English chairs with gilt detailing and gently curving backs around a stately table from the couple's own collection. Bold pieces—including a pair of antique round mirrors with steel frames, found on an upstate New York estate—take center stage. The couple debated whether to hang a chandelier in the room but opted instead for recessed lighting. The result is a clean, unimpeded sweep of a view from the room's entrance right through to the Navesink beyond.

In fact, almost every room in the house overlooks the estuary, which is so wide there that it resembles a bay. Glimpsed through multipaned windows, beyond a sloping lawn, it's the quiet focus of the entire residence. As Judi Dawkins says, "The river is what we're here for." □











# Portrait of a House

LIGHT GUIDES A REDESIGN FOR AN ARTIST IN ENGLAND

Interior Design by Adele McGann

Text by Michael Peppiatt

Photography by Tim Beddow

West Bergholt lies just outside Colchester, about an hour's drive north-east of London. Being close to the sea, the local countryside is crisscrossed with rivers, and the light changes constantly. If the low-lying fields and brooding skies remind you of the landscapes of the great painter John Constable, it would be hardly surprising, since this is in fact the heart of Constable country.

It also comes as no surprise that well-known portrait painter Richard Stone has chosen to live here. Not only was Stone, like Constable, born in the area, but he has remained closely attached to the particular luminosity of the air. A face

"I created a dignified environment for exhibiting art," designer Adele McGann says of West Bergholt Lodge, the Regency-style house in Colchester, England, that she renovated for royal portrait painter Richard Stone and his wife, Rhonda. OPPOSITE: The front hall. LEFT: The living room opens onto a garden. Ralph Lauren Home floral wallcovering. ABOVE: Stone's study of Queen Elizabeth is above a commode. Jane Churchill wallcovering.



The citron-hued living room "has a freshness to it. The mood is bright and relaxed," says McGann. Chinoiserie lamps and delft vases are on the Louis XV-style sideboard, from Auffray & Co. RIGHT: "The Dutch floral painting inspired the red palette of the dining room," the designer notes. Prince Charles designed the china on the Regency-style table.











lives as much by light as trees do, and Stone constantly strives to achieve the exact, living look of the many sitters who come to him for their portraits.

The dynamic center of West Bergholt Lodge—the comfortable, Regency-style house where Stone lives with his wife and children—is, logically enough, the small, functional studio where the artist spends most of his day on small sketches or full-scale likenesses of one personality after another.

“The extraordinary light we get in this part of the world has become essential for my work,” Stone says, as he bends over his palette, mixing some flake white into a dash of burnt umber. “I wasn’t much more than a child when



Top: Carved wood balls, hand-painted boxes from India and an armillary sphere rest on a table, by Baker, in the library. “These are treasured items that the Stones have collected throughout their travels,” McGann notes. ABOVE: Books and assorted photographs in antique frames are grouped on a bamboo table in the master bedroom. Ralph Lauren Home cosmetic bottles and accessories. Chair fabric from Kravet.





"The colonial theme reflects their love of Africa," McGann says of the master bedroom. "I combined the wonderfully feedy texture of rattan and sisal with the natural colors of the bush." A faux-fur throw is on the bed, from Auf-fray & Co. Ralph Lauren Home floral and beige pillow fabrics; chocolate and cheetah-print fabrics, Kravet.





A face lives as much by light as trees do, and Stone constantly strives to achieve the exact, living look of the many sitters who come to him for their portraits.



ABOVE: Stone works on a portrait in his studio, which was formerly a scullery. An oil of Archbishop Desmond Tutu, left, and a sketch of the Prince of Wales hang at rear. BELOW: Beds of flowering plants, including foxgloves, peonies and salvia, add color to the walled garden. RIGHT: The mudroom "has a garden room atmosphere," says the designer. "The bamboo blinds and wicker baskets complement the environment outside."



I started painting portraits, and I made a point of going to the Royal Academy of Arts in London and showing them to a very famous, old painter who wasn't impressed. 'Go away and paint me a peach,' he said. I felt very crushed, but I went away and painted lots of peaches and took them back to him. 'Now that's better,' he told me. 'If you can paint the way light brings a peach to life, you might be able to paint human beings the way they really look.' Of course, it was a marvelous lesson," Stone says, "and it's been with me ever since."

Living likenesses abound on the walls of his studio (which was originally a scullery), from international statesmen to society figures and opera stars. Over the years Stone has developed a close relationship with the British royal family, many of whose members he has painted. His striking, full-length portrait of Queen Elizabeth hangs in Colchester Town Hall, while a study for it enlivens the first-floor hall of his own house.

With increasing success and so many prominent figures coming to West Bergholt, Stone and his wife, Rhonda, realized that their house had to take on a new role. "When we first moved into the house," Rhonda Stone explains, "we were delighted that Richard had enough space to work and that there were plenty of bedrooms for the children and their friends. But we didn't realize that we were going to be entertaining all kinds of important people. So we had to completely rethink the way our new house worked." Luckily, Richard Stone had met New York-based designer Adele McGann during a show of his portraits on board the *QE2* liner. "We had plenty of ideas as to what we wanted, but it was only when Adele agreed to take on the job that things began to come into focus," says Rhonda Stone.

Built in the 1860s, West Bergholt Lodge had already undergone several radical changes, often at the whim of fate, such as when fire gutted the building during World War I. But this time the objective was perfectly coherent. "Our aim

*continued on page 262*









## Maine Event

**T**he Brick Store Museum in Kennebunk, Maine, gives the phrase “cabin fever” a positive spin. “Camp Maine: Rustic Furniture & Accessories, 1860–1940” presents rustic 19th- and 20th-century furniture and accessories from the rural cabins of Maine and northern New England. The collection of over 200 items is arranged in vignettes (left) that capture the simplicity and spirit of woodland retreats. Hand-tied fishing lures, woven creels and twig furniture (below) are among the showcased items.

The Brick Store Museum  
117 Main St., Kennebunk, ME 04043  
207-985-4802  
[www.brickstoremuseum.org](http://www.brickstoremuseum.org)



The museum was built in 1825 as a general trade and dry-goods store.



## Holly Hunt

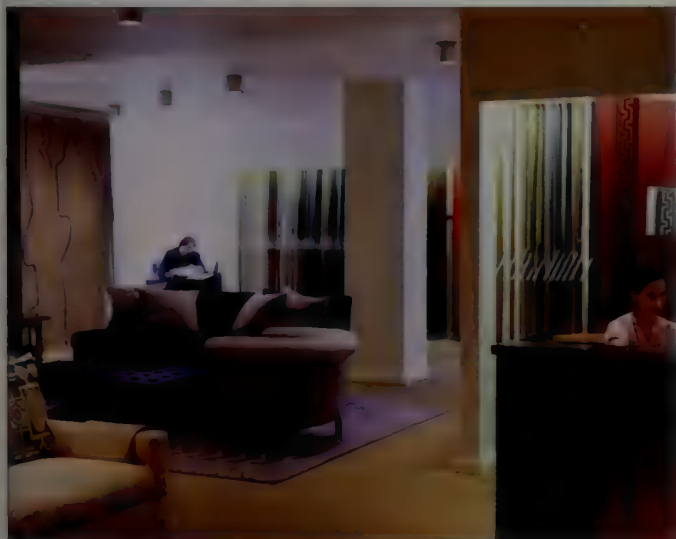
The Great Plains Collection from Holly Hunt (212-755-6555) features *Palazzo*, a damask design printed on cotton. Colors include *rosso* and *verde*.



## Urban Renewal

With its newest boutique in Chicago's Merchandise Mart, **Urban Archaeology** evolves from its humble roots as an architectural salvage company. Restoring architectural details is still de rigueur, and found objects form the basis for its historically accurate, detailed designs for the kitchen and bath. The Lenox medicine cabinet, inspired by a 1902 original salvaged from the Park Avenue home of Helena Rubinstein, is displayed with the sophisticated Metropolitan bath collection (right).

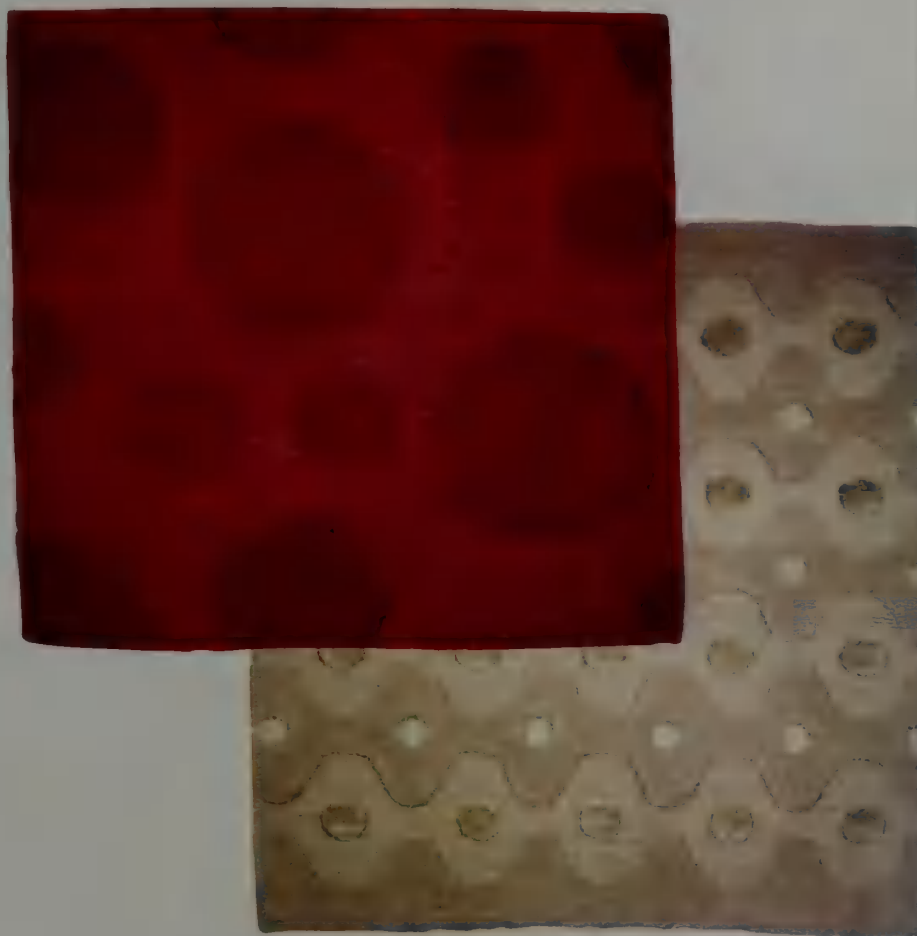
Urban Archaeology  
222 Merchandise Mart Plaza, Suite 108  
Chicago, IL 60654; 312-527-4627  
[www.urbanarchaeology.com](http://www.urbanarchaeology.com)



## For on the Floor

Newly allied with Holland & Sherry in its recently re-opened showroom in Manhattan's D&D Building, **Rug Art** offers a rich selection of carpets designed by Vidal Sasson and his wife, Sigal. The Textura collection alternates pile, loop and tone for multidimensional, geometric, modernist rugs. *Riverdance*, in cream, and *Pebble*, in red, are among those featured in the line. □

Rug Art, 979 Third Ave., New York, NY 10022  
212-355-6241; [www.rug-art.net](http://www.rug-art.net)





# Merger on Park

IN NEW YORK CITY, A WINNING TWO-INTO-ONE TRANSFORMATIC

Interior Architecture by Ferguson & Shamamian/Interior Design by Mariette Himes Gomez, ASID  
Text by Steven M. L. Aronson/Photography by Scott Frances



Interior designer Mariette Himes Gomez and architect Oscar Shamamian together handled the conversion of two separate apartments into a single, unified whole for a Manhattan family. The resulting 5,000-square-foot duplex penthouse's entrance hall has a circa 1820 cherrywood center table and a circa 1830 French mahogany fauteuil, both from Lee Calicchio. Chair fabric, Rogers & Goffigon.

If the whole is exponentially greater than the sum of its parts, it's thanks to the people who picked up the pieces. The well-spaced, easy-flowing duplex penthouse that you see today—the coronet on a Neoclassical-style Park Avenue building—was originally conceived as one apartment, then later cut up and cut off. The couple bought the main piece first and presently the rest, recombining them

themselves in an admittedly rudimentary fashion. “We wound up with two kitchens and two living rooms,” the husband, a private equity investor, confesses. “We were stymied—we only knew what we *didn't* want, which was to restore it to the original. That was a layout designed for a different generation, with lots of little servant's rooms.” To solve their residential Rubik's Cube, they called in two accom-

plished wonder-workers, Oscar Shamamian and Mariette Himes Gomez.

“The conventional wisdom is that architects who make the cake and interior designers who provide the frosting are the filling,” says Gomez. “But I don't just put in furniture, I don't just decorate. I make a big point of reviewing both schematic and working drawings with the architect, and I participate in the w

living room, where the designer hung 19th-century Tabriz prints, the carpet is from George Smith and has Brunswig & Fils fabrics. Circa 1825 console table, Iliad Antik. Drapery sheer, Rogers & Goffigon.









“We were stymied—  
we only knew what  
we *didn't* want,  
which was to restore  
it to the original.”

walk-throughs. And luckily, Oscar was more adept at the decorative side of things than most members of his profession: Not only did he restructure the space, he added sophistication and subtlety to the background.”

For Shamamian, the challenge lay in taking all the disjointed plan elements and making them into volumes of space that would relate rationally to one another. “But with the given number of room requirements—five bedrooms plus several principal rooms plus the circulation needed to serve them—even 5,000 square feet was used up very quickly,” he recounts. For all that, the resulting floor plan—a classic arrangement of far-better-proportioned rooms than before—yielded, on the first level, a double-height entrance gallery, a generous living room, dining room and library that work en suite, and a huge kitchen, and on the second, a spacious master, a separate bedroom for each child, and a jumbo playroom.

The detailing is deliberately more restrained than what would normally be found in a traditional grand apartment. The walls have been left relatively free of embellishment to showcase the clients’ collection of 20th-century works on paper; the doors—hardly your typical Park Avenue mahogany numbers—are fitted out with glazed panels that filter light; and the windows have been considerably enlarged for enhanced “viewpoints.”

The great architectural moment occurs with the staircase in the entrance hall: A Neoclassical-like railing synergistically superimposed on a sinuous modern-looking plaster stair carriage, it is nothing less than

From above the dining room’s circa 1825 sideboard, from Lee Calicchio, Ellsworth Kelly’s *18 Colors Cincinnati*, 1982, draws the eye past a space-maximizing round table that accommodates eight chairs, each with a Cowtan & Tout fabric. Adorning the windows is a sage drapery fabric from Robert Allen.



The kitchen leaves room for a table that, with four chairs and a banquette, encourages family gatherings. The effectiveness of the floating cabinet above the island is owed to its glass-paned doors, which allow the room's bright and open feel to go largely uninterrupted. Covertan & Tout fabrics. Waterworks faucets.









**LEFT:** By the study's fireplace, Gomez placed an Art Déco bergère. Like the table lamps, it is from Karl Kemp. **OPPOSITE:** The master bedroom. Patterson, Flynn & Martin rug. Roman shade fabric and wallcovering, Scalamandré. Donghia headboard and bed skirt fabric.



**ABOVE:** Gomez and Shamamian's concept for the entertainment space of the plank-surfaced roof terrace includes a perimeter container garden and, beneath the soon-to-be-vine-draped wood trellis, an all-weather teak table and chairs, from Kingsley-Bate.

a major sculptural composition. Shamamian switched its direction from left to right not only to create a more galvanizing spatial dynamic but to provide a landing with better access to the extravagantly planted wraparound terrace, setting for much of the entertaining the couple do. Providentially, during the gutting phase the architect discovered a second staircase—the old service staircase entombed behind plaster. “I got to practice a little urban archaeology,” he laughs. The ready-made “perfect connection” links the new light-filled kitchen to the colorfully upholstered playroom above.

“We didn’t take a hard line on any specific period of furniture,” Gomez says. The prize is incontestably the circular dining table. “It was uniquely suited to the reuse objective we had for it,” the husband remarks, referring to the fact that the table reduces in size once and then again to accommodate group conversation,” declares Gomez’s wife, who is involved in a variety of philanthropic activities. The designer, who prides herself on building and balancing every room she does around its geometries, squarely sums up round tables: “They’re dynamic, they spin the space.” Ellsworth Kelly’s *18 Colors Cincinnati*, tall and skinny, plays off against the shape of the table (itself reinforced by the spherical chandelier above it). Gomez, knowing a big chunk of mahogany can be dangerously heavy, covered the backs of the seats of the dining chairs with a self-effacing fabric.

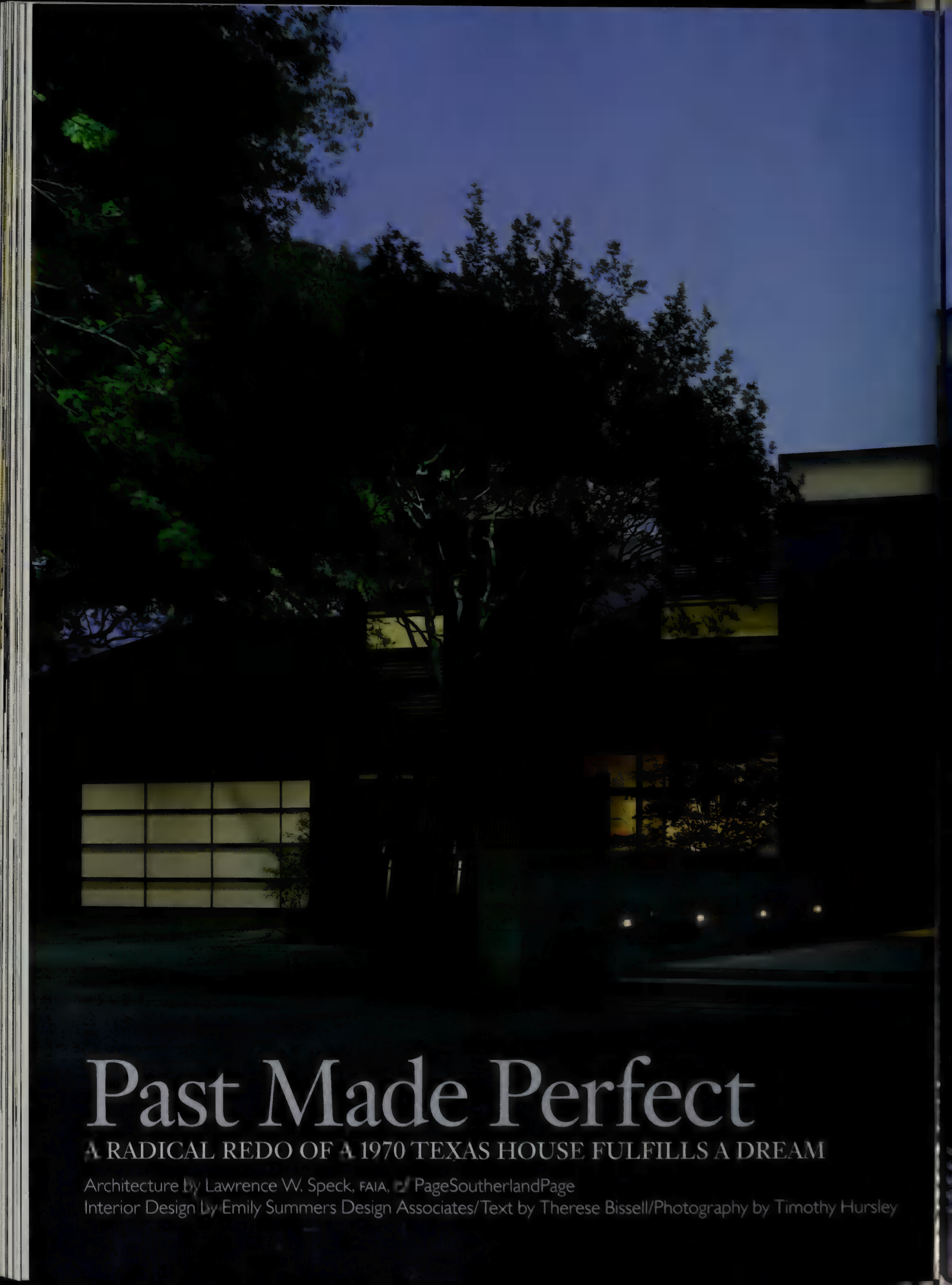
Six Cy Twombly works on paper define the tone and palette for the living room. “The clients were thinking of cranking them all together on one wall,” she says, “so I placed them around the perimeter of the room so anywhere you sit you can experience them.” Gomez customarily hangs the art. “If it’s properly scaled with everything else in a room, it will feel integrated and comfortable; it should never be lily-hung—you know, where everything marches.” Because there’s a grayish-gold tint to the Twomblys, she was especially

*continued on page*

A photograph of a bedroom interior. In the foreground, a large bed is covered with a white duvet and several white pillows. To the left of the bed is a window seat with a white cushion and several pillows. Above the window seat is a built-in white shelf unit filled with books. On the wall above the bed is a small lamp with a white shade and a decorative base. A chandelier hangs from the ceiling. The walls are a light yellow color. The text "The detailing is more restrained than what would normally be found in a traditional grand apartment." is overlaid on the right side of the image.

The detailing is more restrained  
than what would normally be found  
in a traditional grand apartment.



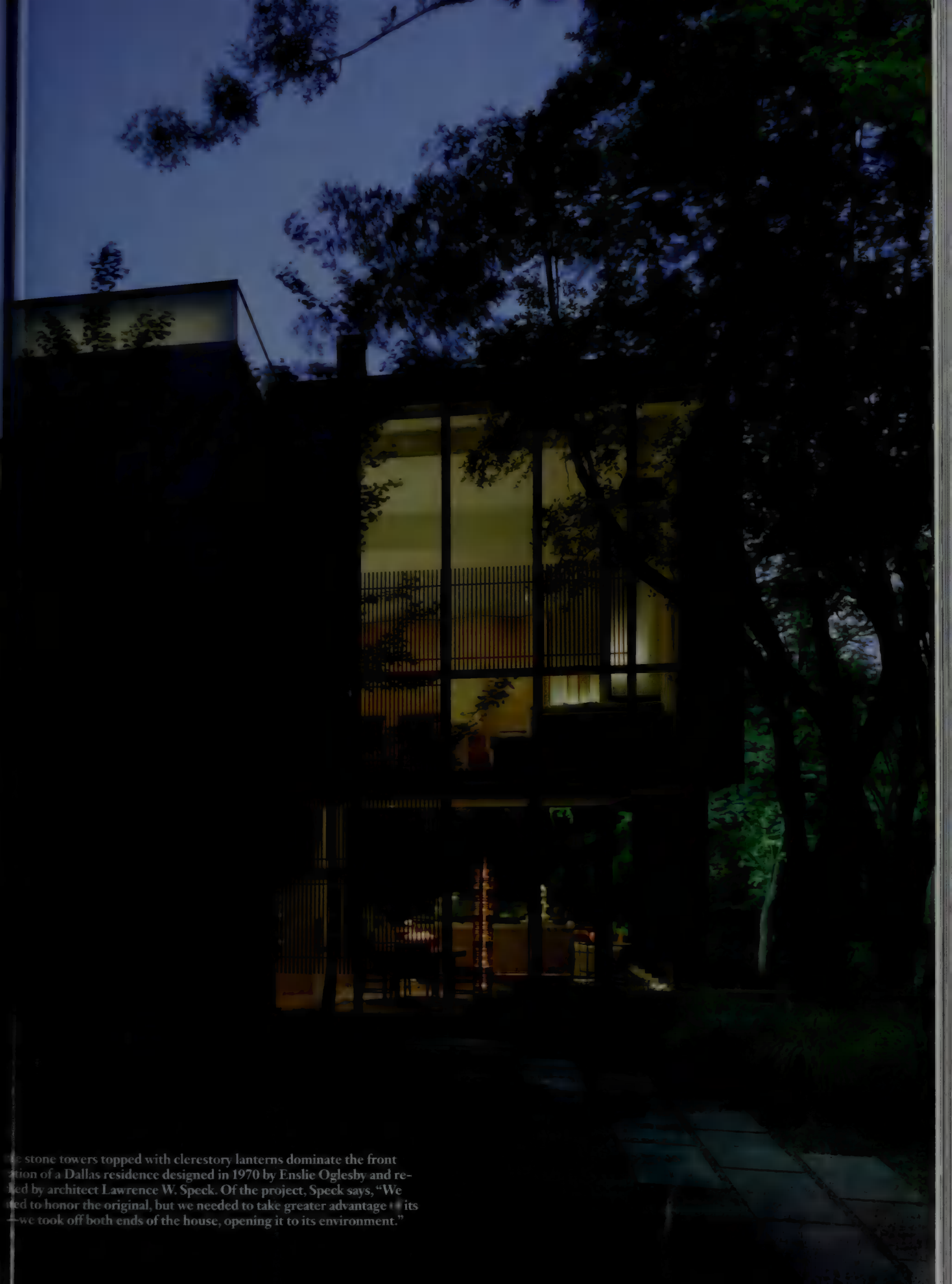


# Past Made Perfect

A RADICAL REDO OF A 1970 TEXAS HOUSE FULFILLS A DREAM

Architecture by Lawrence W. Speck, FAIA,  PageSoutherlandPage

Interior Design by Emily Summers Design Associates/Text by Therese Bissell/Photography by Timothy Hursley



The stone towers topped with clerestory lanterns dominate the front elevation of a Dallas residence designed in 1970 by Ensley Oglesby and reworked by architect Lawrence W. Speck. Of the project, Speck says, "We wanted to honor the original, but we needed to take greater advantage of its site — we took off both ends of the house, opening it to its environment."





ABOVE: Donald Moffett's *Gold Tree*, a circa 2003 video installation, above the stairs to the living room, and a circa 1929 Swedish carpet are "the only moments of pattern in the house," notes interior designer Emily Summers. A circa 1999 Philip Eglin sculpture is by the window. Carpet, FJ Hakimian.

OPPOSITE ABOVE: In the light-filled kitchen, limestone countertops echo colors found outdoors. Summers and her team selected brushed-aluminum cabinets for the material's reflective qualities, as well as its warm, modern appearance. Bulthaup cabinets. Countertops from Walker Zanger.

If there are two basic points Lawrence W. Speck, a tenured professor and former dean of the school of architecture at the University of Texas at Austin, inculcates in his design students, they are to respect the work of their celebrated forebears and to wield the tools of invention and engineering in moving beyond prescribed architectural boundaries. With his restructuring of an existing house in a leafy suburb of Dallas, the teacher has, in effect, created a textbook study that incorporates each of his pet precepts into a single graphically illustrative example.

In 1970 the late, esteemed Dallas archi-

tect Enslie (Bud) Oglesby designed a house for a friend in Highland Park. The building—never representative of Oglesby's oeuvre because of compromises he made in the name of friendship—had deteriorated over the decades. When one of the city's more prominent philanthropists sought a new residential direction after the death of her husband, she enlisted the services of Emily Summers, a Dallas interior designer familiar with the house and its provenance. Summers advised her client to purchase the property and presented her with a select list of potential architects for the significant amount of work it required. "She

looked at some great portfolios," Summers says. "But she and Larry were completely in sync. It was clear that he was the right person to make the house into something it had never been before."

Speck, in addition to his academic post, is a principal in the Austin office of architectural firm PageSoutherlandParrish, a large commercial practice that takes a few residential commissions. "There was a period of about 10 years," he allows, "when I didn't design a single house." However, the particular conditions of the Highland Park project—practical as well as theoretical, touching on his own academic history of lessons learned and lessons taught





**LEFT:** Separating the dining area from the kitchen is *Vibration*, a circa 1982 ceramic hanging by Anne Barres. The resident, an active philanthropist and member of the city's arts community, studied ceramics and has built a significant collection. Edelman leather on dining chairs. Carpet, FJ Hakimian.



were catnip to someone so steeped in the modernist tradition of Texas and so amenable to righting an architectural wrong.

"It was an old clunker of a place," Speck says, "a heartbreaker. Bud was such a good architect, but this was the worst thing he ever did: not well built, bizarre finishes, materials, arrangements, rooms. If it had been designed for a regular client instead of a friend, it would have looked very different. As is true of all of his buildings, though, it was beautifully sited. We considered leveling the house and just retaining that nice footprint, except that none of us, especially the owner, could bear to tear down anything of Bud Oglesby's. She





ABOVE: Speck suspended a stainless-steel mesh curtain in the main stairwell, balancing the solidity of the limestone walls. The material, he explains, “has a buttery feel—not harsh or cold, very warm. We cut and sandblasted it to give it a soft, irregular texture.” The bronze panels are by Darcy Miro.



OPPOSITE LEFT: At the edge of an outdoor dining area, a fountain—a collaboration between the landscape architect, Mary Ellen Cowan, of MESA, Speck and Summers—“provides animation as well as gentle, ambient sound in the garden,” says the interior designer. OPPOSITE RIGHT: The lower-level

said, and I agreed, ‘Keep what you can.’”

What was eminently retainable was the planning principle of zoned areas. Speck and Oglesby, products of the Massachusetts Institute of Technology in different eras, each had incorporated the tenets of Louis Kahn, a central one being the division of “servant” (stairs, elevator, storage, mechanical) and “served” (public and private living) spaces. “In plan, you could see a Kahn clarity, but you couldn’t feel it in the house,” says Speck, who “brought back a rigor and geometry” to the spatial configura-

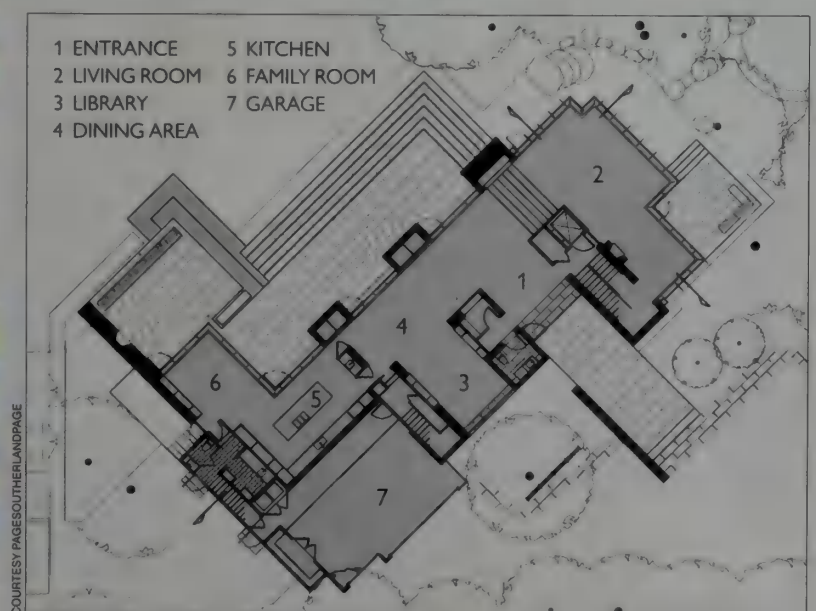
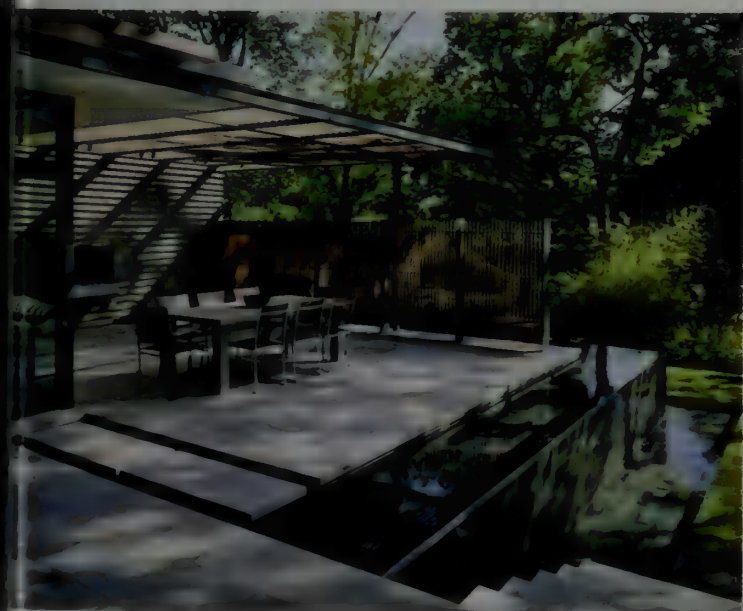
tions and, through his use of form and material, a narrative to the massing. His six stone volumes of servant spaces—three articulating the front façade, three articulating the rear, where they are separated by wood-clad upper-level rooms—are a rhythmic, Kahn-inspired order of solids and voids. And the original roof was a two-tiered band of wood shingles that still exhibits, as Speck (having installed Bermuda-style copper shingles) puts it, “that distinct Oglesby horizontality.”

Speck and Summers—along with

Page Southerland Page project architect Jason Smith and Wendy Korn of the Summers office—worked closely from the start to resuscitate and realize the potential of the house, which occupies a heavily wooded, in-town lot overlooking Turtle Creek. “Everything we did was in response to the spectacular setting,” says Summers, whose select palette of soft greens and creamy tones extends from the fabrics and plants to the sea-grass-limestone courtyard tops in the kitchen and the white-oak fl



A glass curtain wall maximizes views of the site. "You can't believe you're in the city—in the master suite, especially, you think you're in the tree canopies," notes Speck. Fabrics on bed, Larsen. Pollack drapery sheer. Armchair and ottoman fabric from Henry Calvin.







His six stone volumes—three articulating the front façade, three the rear—are a rhythmic order of solids and voids.

While extensive, Speck's renovation preserves and celebrates key concepts of Oglesby's work: The horizontality of his design is reflected in the wood siding on the upper level and in the limestone courses of the towers. Moreover, these volumes represent Oglesby's interest in creating zoned spaces.

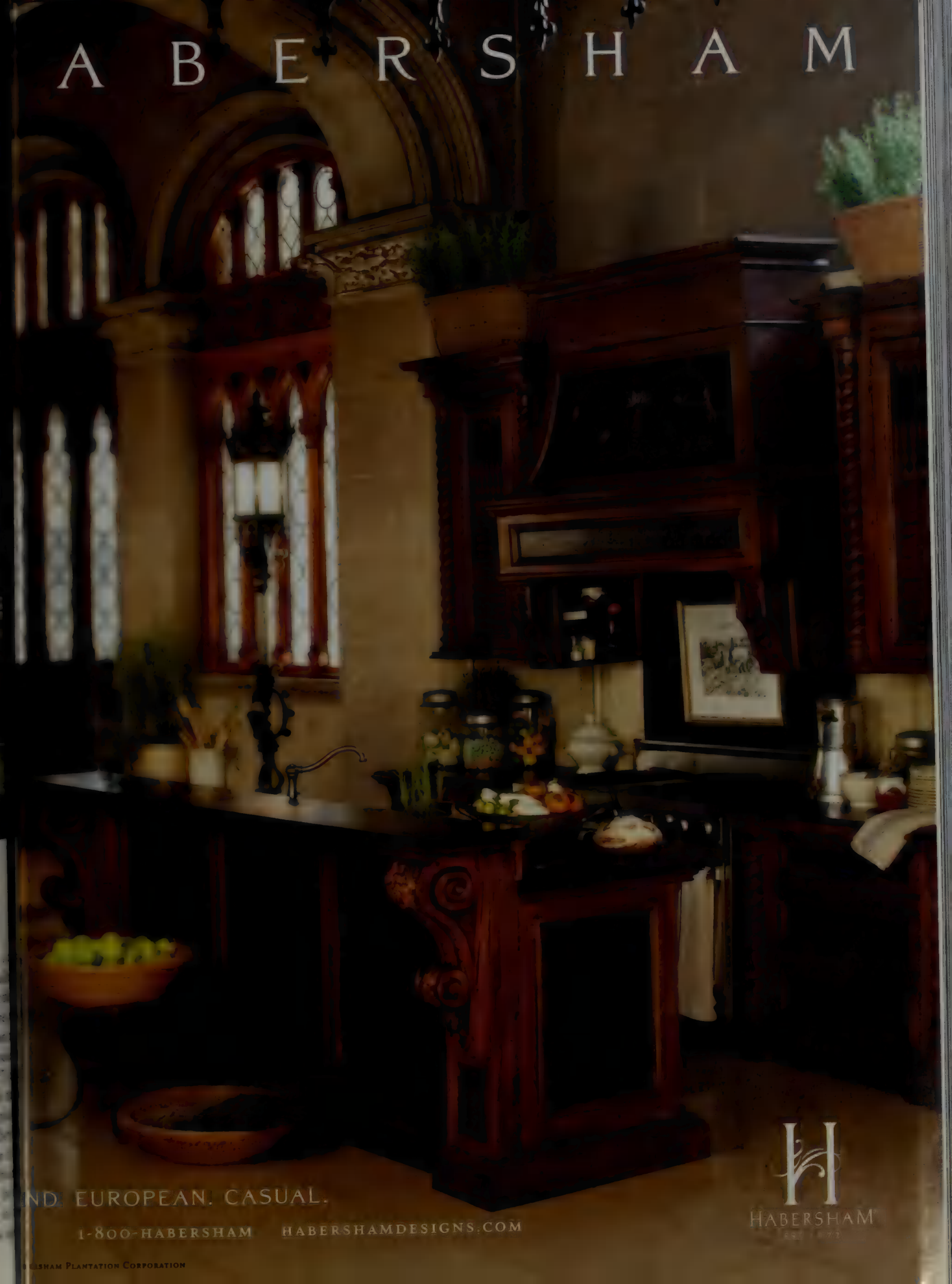
and cabinetry throughout. "The views were forced and truncated before," she comments. "We wanted to take the eye naturally all the way through the house."

Reaching out to the surrounding terrain, Speck, who undertook a "radical renovation" by reworking most of the structural aspects of the building, lopped off both ends and replaced them with glazed wings. His most innovative new component is the multistory (fronting the living room, mezzanine study and upper-level master suite) glass-and-steel curtain wall that becomes a glass box at the northwest end. The curtain wall, which permits virtually

unobstructed views, hangs from a cantilevered plane by slender steel blades, lightly tacked to the foundation at the bottom. Speck, with the blessing of the owner ("She was open to experimentation and my trying something here on a scale not possible on a much larger project"), tested the properties of the metal. "To make the delicate curtain wall that maximizes visibility, the big, clunky steel members had to disappear," he explains. "When it's pushed to the limit, it's very efficient in the minimal amount of material for the performance. We were hanging the i

*continued on page*

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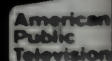


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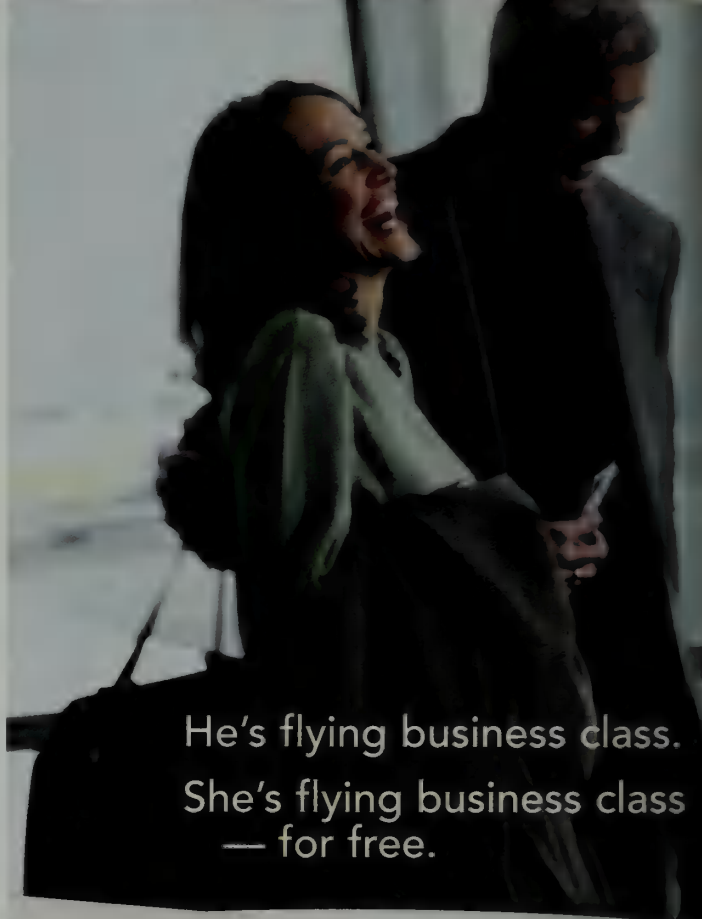


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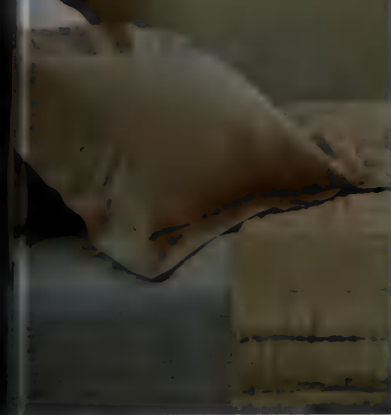
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## BREATHING LESSONS

*continued from page 190*

ge to human toolmaking, the other  
mal muscle power.  
e antique-chestnut paneling—made  
od salvaged from a barn—was, in  
ontext, an inspiration. “We found  
ams in the collection of a midwest-  
restorationist,” Sills explains. “and  
milled them to our drawings.” The  
columns carved into the panel-  
are a nod to the kind of prestigious

“If you look at the  
st with a fresh but well-  
educated eye, it clarifies  
your sense of the  
present,” Sills says.

lwork you would expect here,” he  
“but we bleached the wood and pre-  
d the wormholes and the rust stains  
old nails. Our client was as passion-  
about the craftsmanship involved as  
ere, and he followed its progress on  
nputer.”

digital image, however, is like a liter-  
translation: useful but flat. One can  
appreciate the poetics of the liv-  
room by crossing its threshold. Sills  
Huniford skim-coated the walls with  
amer—tissue paper squares applied  
ctly to the wet paint (a pale honey-  
green) that wrinkled as they dried—  
hung the windows with two layers  
nlined taffeta to heighten the trans-  
ance. The effect, in Sills’s words, is  
gically watery and ethereal.” A cus-  
needlepoint rug in Hermès orange,  
igned by the firm, French alabaster  
erns and a serene, architectural ab-  
ction by Robert Mangold contribute  
he glow.

The volume and light are so dramatic,”  
says, “that we made them our focal  
t. The décor alludes to the museum  
etscape below—an American fantasy  
9th-century Paris—but reimagined in  
neless way. Most of the furnishings  
antique, although we chose them for  
r graphic simplicity. We wanted the  
w the room with a richness of texture  
out making it precious.”

“What is most precious to me,” their  
t says, “is the combination of beauty  
comfort with a feeling of home.” □

## A NOT-SO-SIMPLE PLAN

*continued from page 199*

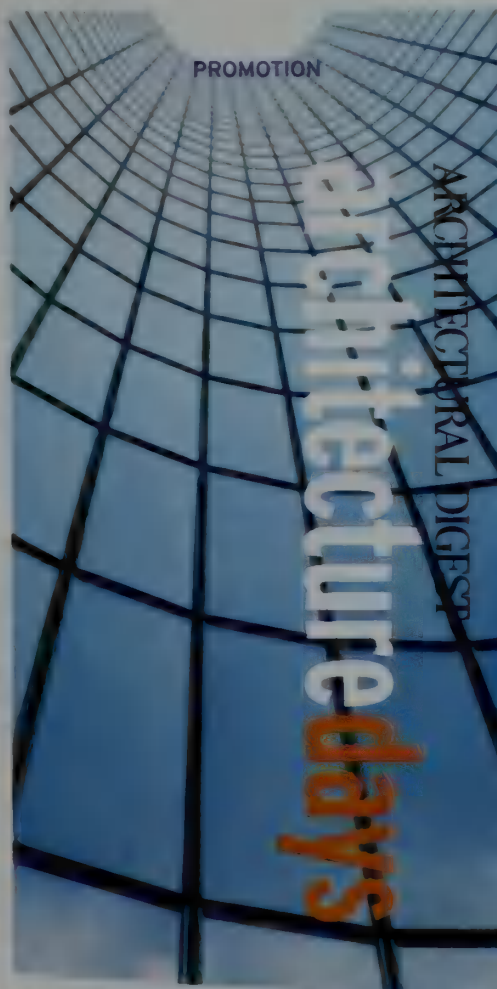
ture) of Mike Witt’s 20th-century deco-  
rative and fine-arts business in Boston. Af-  
ter having started, without success, with  
two other West Coast interior design-  
ers, the couple asked Witt, who had never  
taken on an entire residence, to resolve  
the furnishing of their house. “Going  
in, the pressure was enormous,” he admits.  
“But because of our previous explora-  
tions together, they knew that my solu-  
tion wasn’t going to be a Mies daybed and  
Le Corbusier lounge chairs. We were all  
after something far more thoughtful, far  
less automatic.

“Integral to my design plan were our  
ongoing discussions about what modern-  
ism is: about what it means for an object  
to be, or be perceived as, modern. In the  
juxtaposition of a late-19th-century tie-  
back rug and a Nakashima bench and  
Kjaerholm chairs in the living room alone,  
you see a dialogue on modernism—which  
concludes that objects of integrity, no  
matter what century they’re from, can be  
congruous. The onus on me was, here’s a  
structure that could exist in the world as  
a beautiful thing without anything in it.  
Every piece I brought in had to address

The house radiates  
outward in a pinwheel plan,  
opening on all sides  
and graciously breaking  
down in scale as it  
approaches the street.

the owners’ day-to-day needs and be  
personally meaningful to them—as well as  
add a sensitive layer to the architecture.”

Also complementary to the overall  
design is the work of Willett Moss, of  
Conger Moss Guillard Landscape Archi-  
tecture. “Again,” says Waldfogel, “we didn’t  
want the spiky yuccas, the clichéd modern  
plants. Willett developed his own vocab-  
ulary, a much more natural, less serious  
garden plan than you would expect for  
such a rectilinear building. The landscape  
exists in and of itself and goes beyond be-  
ing a response to the architecture. Parts of  
it, including what is seen from the street,  
are more traditional than not.” Or, put  
another way: contextual. □



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## PORTRAIT OF A HOUSE

*continued from page 242*

throughout this enjoyable, stimulating project,” says McGann, “was to create a dignified atmosphere in which Mr. Stone could exhibit his work and entertain important visitors while retaining the house’s less formal, warm, family feel.” Since they had become firm friends, decorator and residents were able to comment freely on each other’s ideas, and this undoubtedly helped them find a solution that worked on both a private and a professional level.

“Rhonda and I are very visual people,” Richard Stone adds, “so we thought we knew pretty much how things would turn out. But Adele came up with all

**“Rhonda and I are visual people, so we thought we knew pretty much how things would turn out. But Adele came up with all these amazing solutions.”**

these amazing solutions. We’d had a big old sideboard in a bedroom for years, and Adele said, ‘Let’s try it downstairs; let’s just try it.’ We did, and it looked so much better. As a painter, of course, I reckoned that when it came to color, I knew exactly what I wanted. So I chose a blue that I thought would set off the pictures nicely. And Adele said: ‘Let’s try a slightly lighter blue; let’s just try it,’ and I have to say that with her particular choice the pictures looked even better.”

Much of the furniture had been brought from previous residences, including antiques that Rhonda Stone had collected in the United States. More exotic objects come from the family’s frequent trips abroad, notably to Africa. Discreetly hung in the elegant reception rooms, Richard Stone’s portraits come to life amid the family furniture, artifacts and souvenirs in a way they never could in the best gallery or museum exhibition. There is no doubt that these works are as much at home at West Bergholt Lodge as Richard and Rhonda Stone are, in a house that in more ways than one could be called picture-perfect. □

## MERGER ON PARK

*continued from page 252*

careful with the carpet, picking out a light-colored Tabriz. “You don’t copy or match the art, you play to it. We’re talking about references so subtle you shouldn’t even be aware of them—you should feel them but not see them.” When it came to placing the furniture, so as not to overload a space that “wasn’t exactly English-drawing-room size,” she floated it all into the formerly dead center of the room.

The 1940s Adnet writing table by the big library window is long and narrow and covered in luggage-colored leather (Adnet worked with Hermès, Gomez points out). Anywhere there wasn’t a window or a door Shamamian built a bookcase. “If you have a beautiful library”—the designer gestures to the Motherwell above the sofa, the Stella over the fireplace—“you should really use it.” In fact, the couple share the desk, working side by side.

The master suite is “vanilla—I mean, how many ways can you describe white?” Gomez asks rhetorically. Well, as the writer Ali Smith dazzlingly rhapsodized, there’s “the white before green”; there’s “blue-sky white, heat-haze white”; there’s “the white of sun, the white that’s behind all the colors there are...open-mouthed white...white spilling over itself”; there’s even “the white that longed for bees,

**Gomez is a designer who appreciates just how complex white can be.**

that wanted you inside it, dusted, pollen-smudged.” Gomez is a designer who appreciates just how complex white can be.

She and Shamamian have given their clients a studied whole—a home that is elegant without being dauntingly formal; a tone that is never broken. But, as one of the designer’s many mantras goes, calm does not necessarily mean passive. “Actually the apartment’s pretty young and spirited for a duplex spot on Park,” the husband says, adding, “We wanted it to look like ours and not be recognizably someone else’s, and *they* wanted that *for* us.” □

*Visit [ArchitecturalDigest.com](http://ArchitecturalDigest.com) to watch a video of Mariette Himes Gomez discussing her influences and oeuvre.*

## PAST MADE PERFECT

*continued from page 260*

vidual pieces, and until we put in the sion, everything was flapping in the br With thin blades as the structure—aren’t any tubes or flanges—that it s at all is amazing.”

An interior reference to the glass v the stainless-steel mesh screen suspe from a translucent lantern down the c of the main stairwell tower. The sc also hung in tension, eliminates the

**“The views were forced and truncated before,” says comments. “We wanted to take the eye naturally through the house.”**

for guardrails, as it provides enclosure treads and landings that seemingly apart from the Lueders limestone as well as constantly changing natural lumination from overhead, starkly con with the stone’s weight and perman This juxtaposition of light and heavy mutable transparency and monol mass—effectively restates the overa chitectural theme.

Given the climate, the outdoor l areas—a broad limestone-paved intimate seating off the living room a trellised dining terrace—share a ing with the interior spaces. Notes S of the trellis and its complemer vertical screen/bench: “In Texas, all about shade and dappled light wood slats catch every possible bre A wraparound, continuous-flow fou designed by landscape architect Ellen Cowan, of MESA, introduce elements of sound and motion to rear garden.

“I’m a big believer in dialogue, and project always involved more than ju says Speck. “I would think through d ideas as if Bud were in the room, im ing that he was completely free to c what he wanted. I knew he’d be fig it all out in today’s terms and not be of doing something new. I didn’t v one whit about transforming his w thought of it as a true collaboration and him, where we reinterpreted his t ing with moves that were unavaila him at the time.” □

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Pages 56-64

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Pages 66-74

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Pages 76-80

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Pages 157-162

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Pages 174-183

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Pages 184-191

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Pages 212-219

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Pages 246–253

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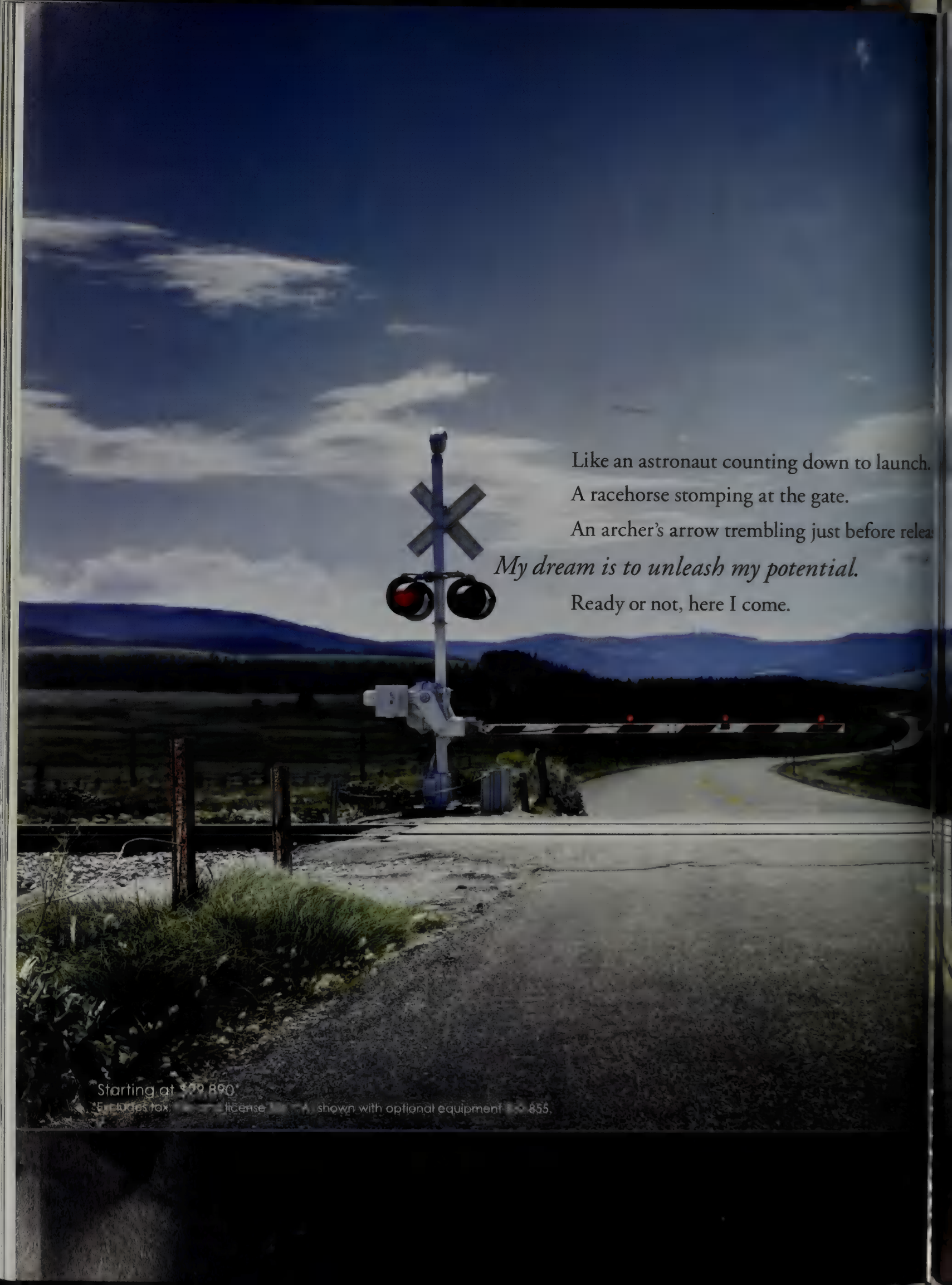
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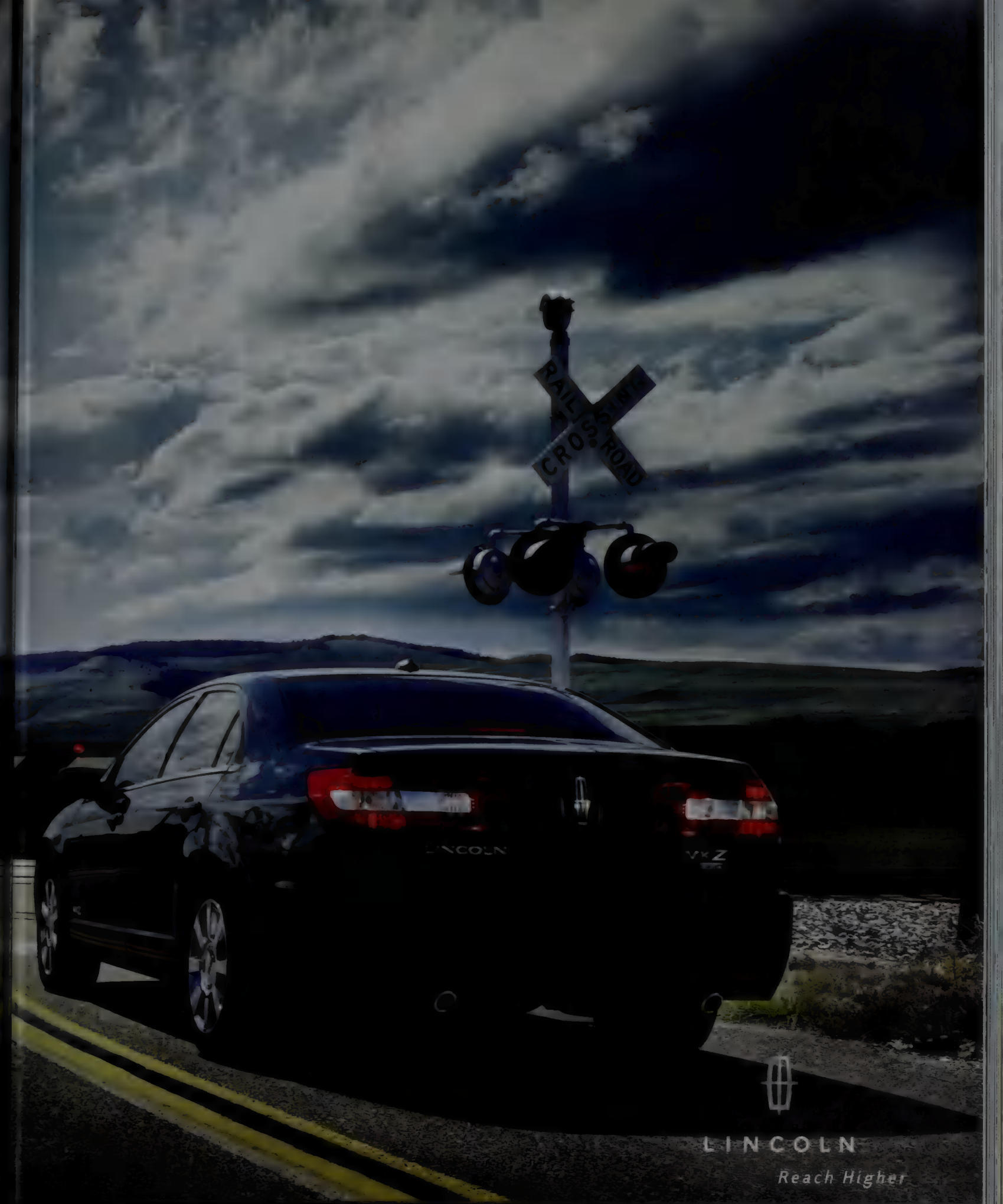
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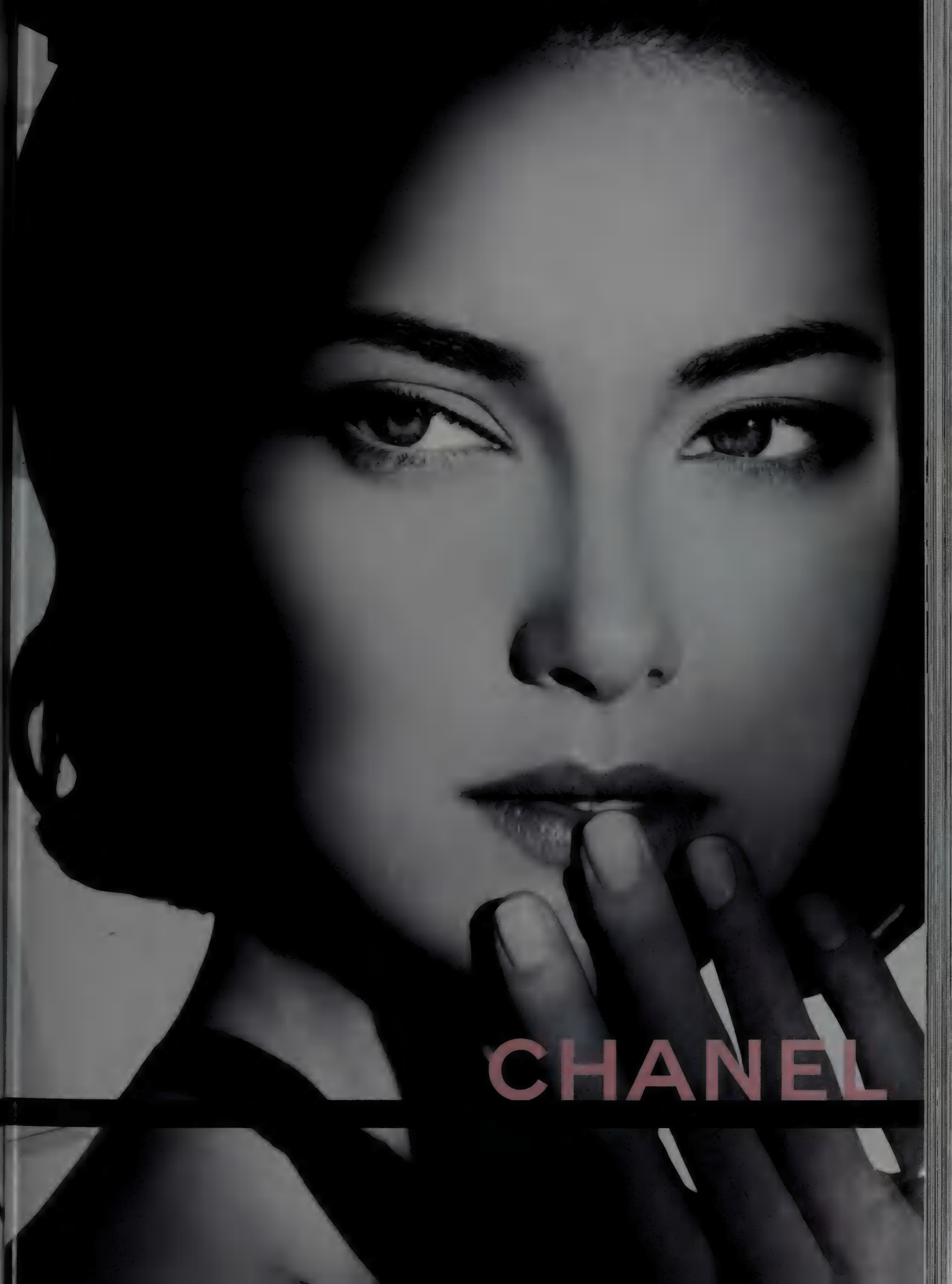
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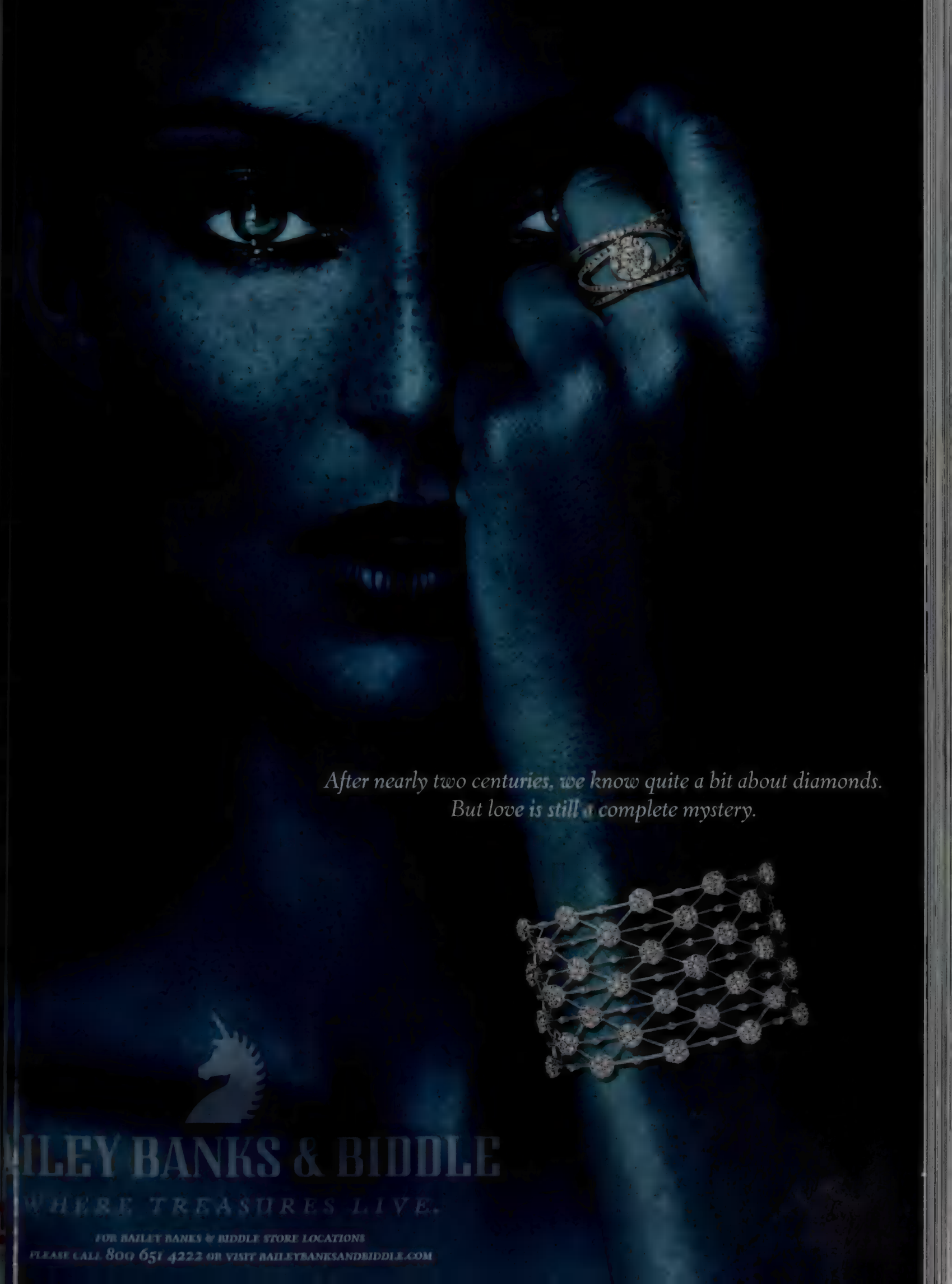


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# ARCHITECTURAL DIGEST

DECEMBER 2006



**COVER:** Designed by architect Thomas A. Kligerman, of Ike Kligerman Barkley, with interiors by Michael LaRocca, a Connecticut house fronts Long Island Sound. Photography by Durston Saylor. See page 186. **ABOVE RIGHT:** A Colonial Revival house in Beverly Hills is filled with folk art arranged by Karin Blake. See page 134.

## Features

### 134 ORIGINALITY COUNTS

*A Novel Take for a Creative Couple in Beverly Hills*

Interior Design by Karin Blake  
Text by Patricia Leigh Brown  
Photography by David O. Marlow

### 142 TROPICALLY INTEGRATED

*Spinning the Bahamian Colonial Cottage of Old into a Design of Its Own Place and Time*

Architecture by Lubrano Ciavarra Design  
Interior Design by Port of Call  
Text by Gerald Clarke  
Photography by Steven Brooke

### 150 REVISION ON PARK AVENUE

*Refining the Familiar for Author Barbara Goldsmith*

Interior Design by Mica Ertegun of MAC II  
Text by Joseph Giovannini  
Photography by Peter Aaron/Esto

### 160 ROMANCING HISTORY

*Nearly a Century After Its Celebrated Debut, the 98-Room Carolands Is Finally a Home*

Architecture by Ernest Sanson  
Interior Design by Mario Buatta  
Text by Therese Bissell  
Photography by Mick Hales

### 170 THE ART OF DECO IN FLORIDA

*Invoking the Jazz Age in a Dramatically Redesigned Palm Beach Residence*

Interior Design by Geoffrey Bradfield, asid  
Text by Gerald Clarke  
Photography by Kim Sargent

*continued on page 10*

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Geoffrey Bradfield set a marble head over the pool at a Florida house. See page 170.



Bejeweled icons of travel include a gold DC-3. See page 194.

- 180 NEOCLASSICAL EDGE FOR AN AUSTRIAN RETREAT**  
*Symmetry and Order Rule the Day in the Hills Above Salzburg*  
 Interior Design by Anouska Hempel  
 Text by Elizabeth Lambert  
 Photography by Marina Faust

- 186 MODERNIZING THE PAST IN GREENWICH**  
*A Waterfront Residence in Connecticut Moves Forward by Looking Back*  
 Architecture by Ike Kligerman Barkley  
 Interior Design by Michael LaRocca  
 Text by Jean Strouse  
 Photography by Durston Saylor

- 194 JEWELS ON THE GO**  
*The Glamour of Faraway Places—and the Means to Get There—Inspire Exquisite Flights of Fancy*  
 Text by Amanda Vaill  
 Photography by Billy Cunningham

## Special Section

# ADstyle at Home

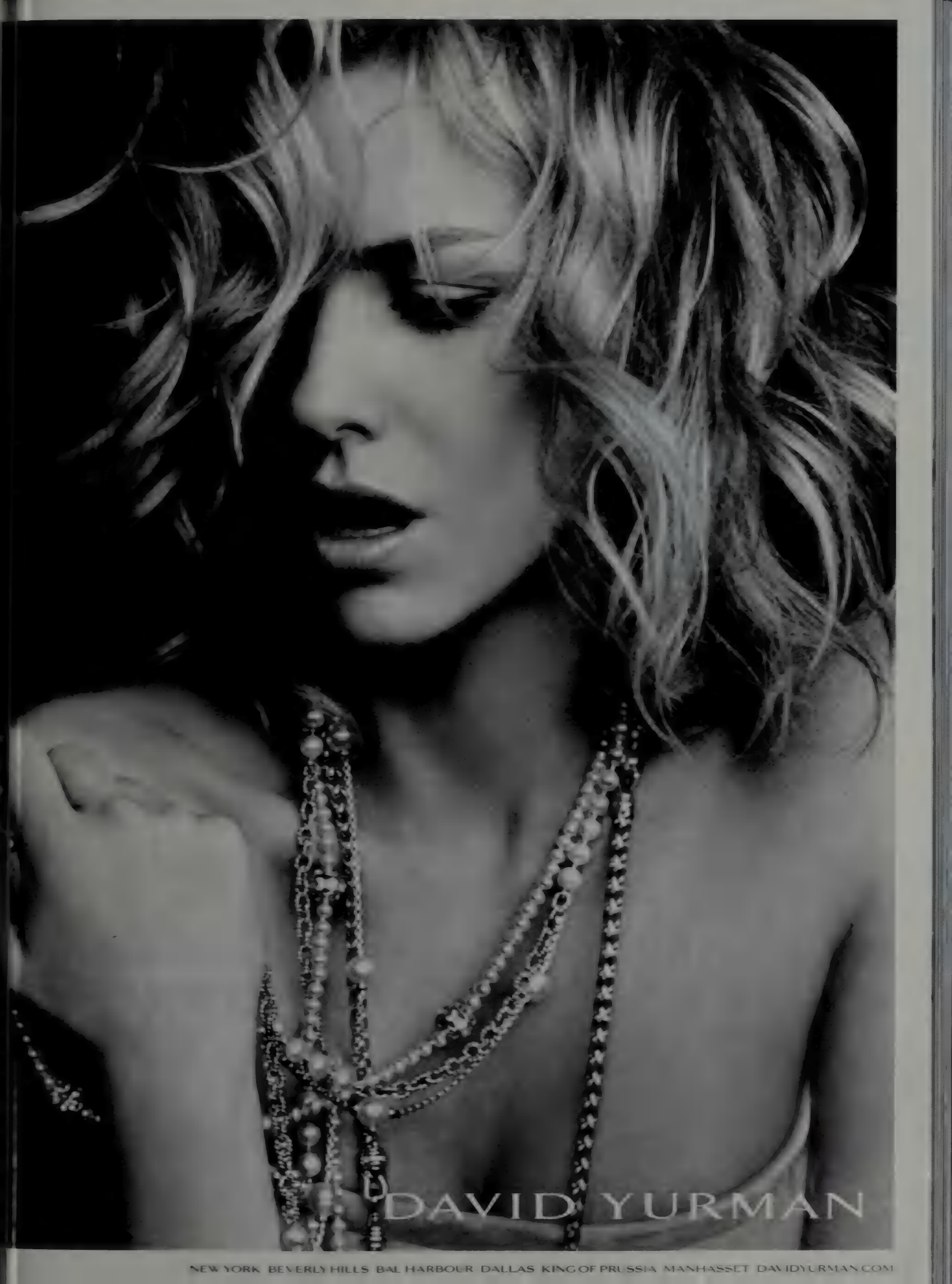
- 200 BEFORE & AFTER: OUTSIDE THE BOX IN VANCOUVER**  
*A Designer Helps a Young Client Define Himself and His Surroundings in British Columbia*  
 Interior Design by Patricia Gray  
 Text by Kelly Vencill Sanchez  
 After Photography by Roger Brooks
- 206 FAMILY TIES IN NEW YORK**  
*Carleton Varney Gives His Son's Apartment an Infusion of Color*  
 Interior Design by Carleton Varney of Dorothy Draper & Company  
 Text by Amanda Vaill  
 Portraits by Theo Westenberger  
 After Photography by Bruce Buck



- 214 GREAT DESIGN FINDS**
- 218 READY FOR THEIR CLOSE-UP**  
*A West Palm Beach Pool and Theater Make Staying in for a Movie Something Magical*  
 Text by John Loring  
 Photography by Durston Saylor

Carleton Varney tackled style on a budget for his son's New York pied-à-terre. See page 206.

continued on page 15



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RIGHT: Joanne de Guardiola explores London's Olympia antiques show. See page 54. BELOW: Obelisk-shaped glass lighting. See page 78.



DECEMBER 20

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## Departments

36 LETTERS

46 CONTRIBUTORS

54 **SHOPPING: LONDON KNOWLEDGE**  
*Navigating the Renowned Olympia Antiques  
Fair with Designer Joanne de Guardiola*  
Text by John Loring  
Photography by Harry Benson

62 **DESIGN NOTEBOOK: PURPOSE DRIVEN**  
*In Aspen, Colorado, a Bachelor's Chalet  
Is Redesigned with Family in Mind*  
Architecture by Robert Trown & Associates  
Interior Design by Laura Hunt  
Text by Peter Haldeman  
Photography by David O. Marlow

78 **DISCOVERIES BY DESIGNERS**  
*Architectural Digest's Editors Present  
Designers' Sources*

92 **HOTELS: TWIST ON TRADITION**  
*Vernacular Elements Warm the Sleek Interiors  
of the Park Hyatt in Washington, D.C.*  
Interior Design by tonychi and associates  
Text by Jeff Turrentine  
Photography by Michael Moran

106 **ART NOTEBOOK: TRUE OR FALSE?**  
*The Fourth in a Series of Interviews with Art  
Expert Eugene V. Thaw*  
By Steven M. L. Aronson

114 **DESIGN NOTEBOOK: SAVANNAH SERENADE**  
*In the City's Historic District, a Newer House  
Embodies European Elegance*  
Text by Jeff Turrentine  
Photography by Mary E. Nichols

124 **ESTATES FOR SALE: EDITORS SELECT  
PROPERTIES AROUND THE WORLD**  
*England, Palm Beach, Switzerland, Maine...*

224 **AD DIRECTORY**  
*A Listing of the Designers, Architects and Shops  
Featured in This Issue*



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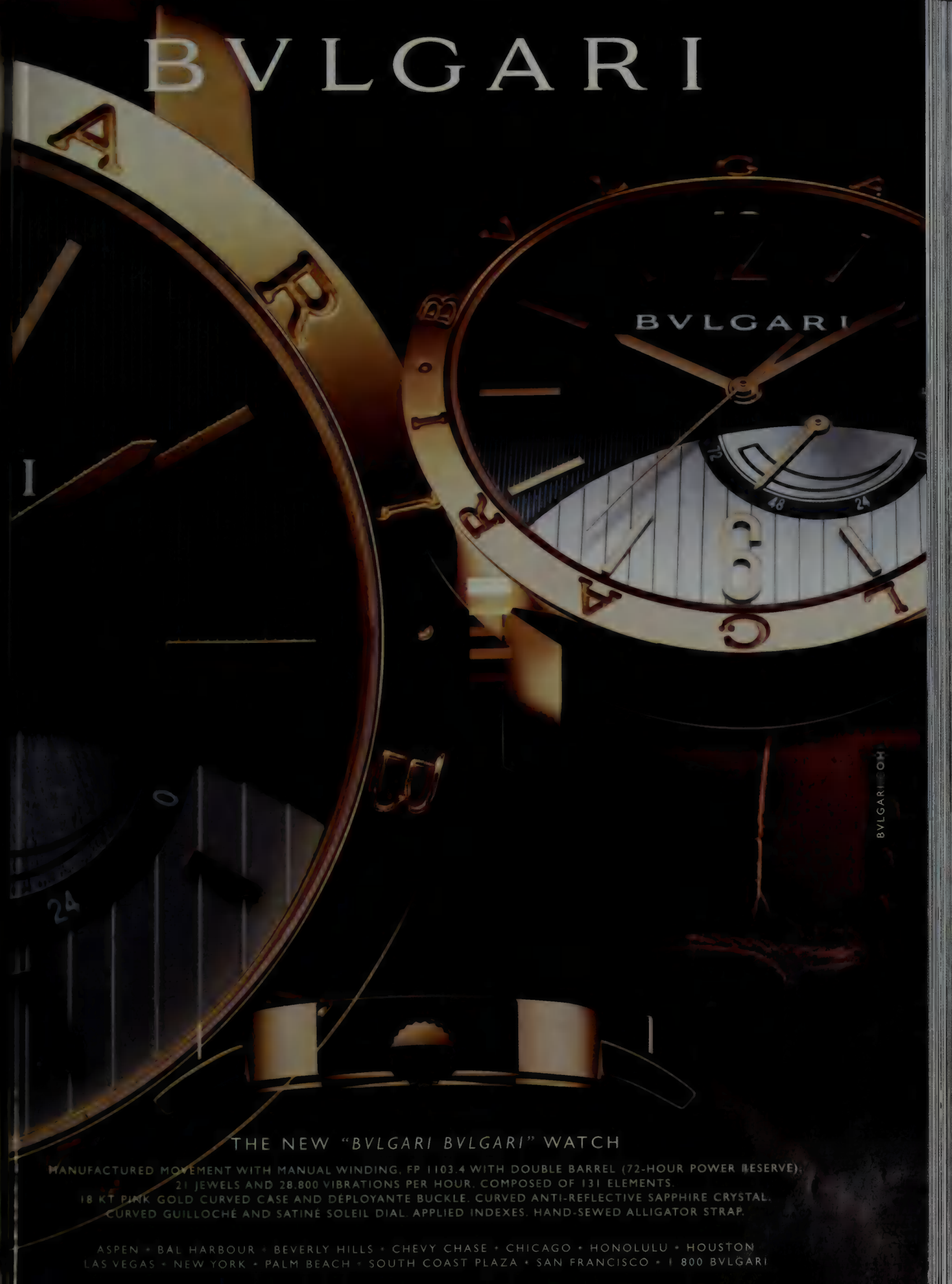
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(FOR DESIGN DETAIL  
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THE INTERNATIONAL MAGAZINE OF DESIGN

VOLUME 63/NUMBER 12

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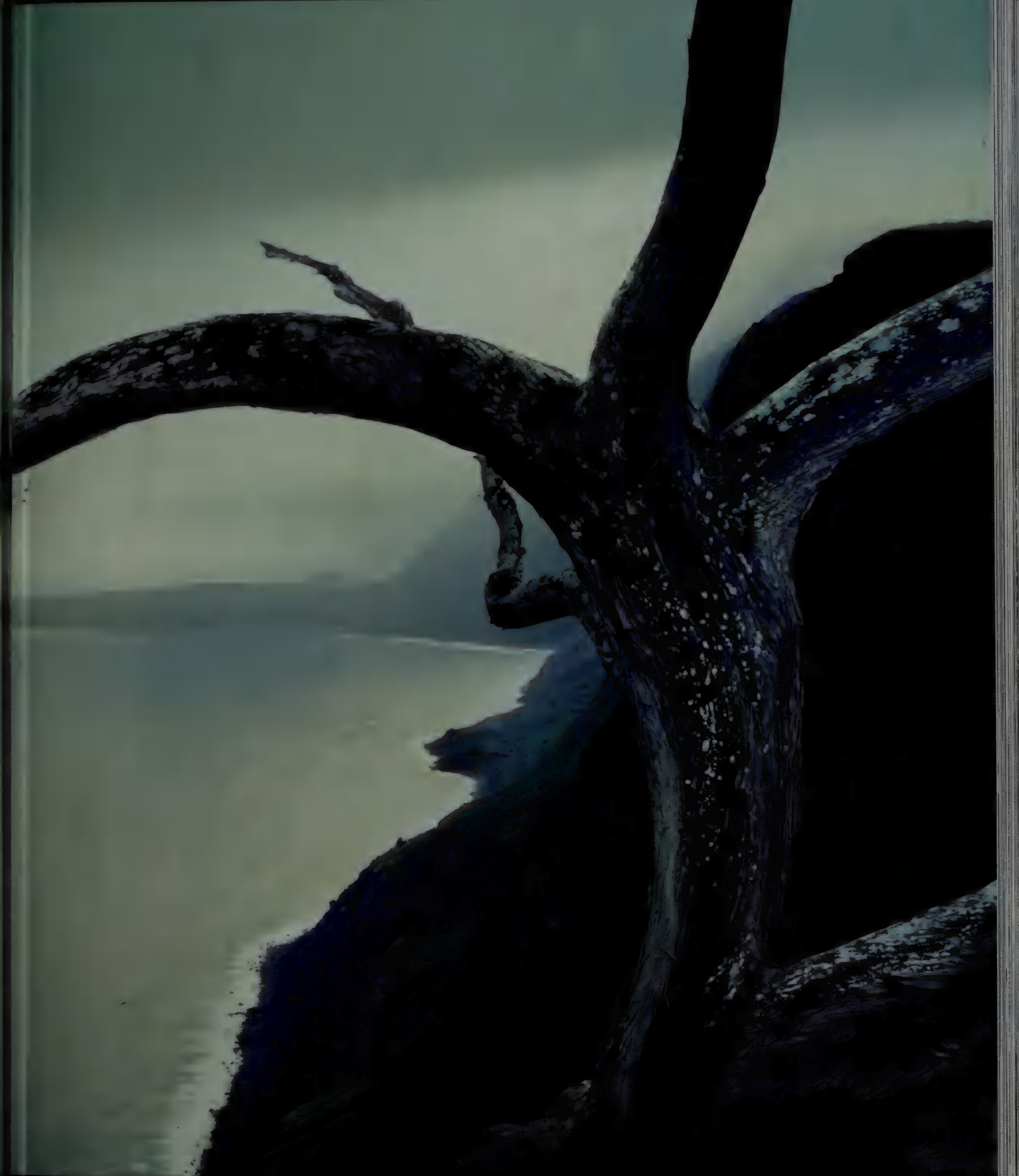


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I have been reading *Architectural Digest* for well over 20 years. Every issue offers something special, but the October 2006 issue surpasses everything so far. Each design is more incredible than the

last, and the photos are sublime. I particularly love the indoor pool created by Peter Bohlin ("Intersection with Nature"). I have never seen anything so beautiful. Thank you!

—PETER C. KELSEY  
MANCHESTER, CONNECTICUT

## NATURAL MAGIC

The wood-and-steel house in Park City, Utah, by architect Peter Bohlin is quite remarkable, but the pool wing, ending in a panel of glass among the trees, is spectacular. He called it "magic in the environment," and indeed it is.

EVELYN BALDWIN  
LONG BEACH, CALIFORNIA

## FORCES OF DESIGN

Comparing houses and designed landscapes from around the world is something I never tire of, and *Architectural Digest* serves this purpose better than any other magazine. Your October Architecture issue reminds us that our presumed dominion over nature is illusory and that designers have a special responsibility in this regard. They have the power to shape the man-nature connection through the routines of everyday life as experienced through the platforms, walls and windows of architecture.

TOM GRBENICK  
MILTON, PENNSYLVANIA

## CHANNELING BRAZIL

I always look forward to the section of your magazine that shows an unbuilt house plan, but I was especially taken with the piece in the October issue about the Montecito, California, house designed by Oscar Niemeyer ("Oscar Niemeyer: The Mark of a Master"). The accompanying photo of the colorful painted landscape design plans by Roberto Burle Marx vibrantly conveyed the mood behind the architect's plans, which the writer so aptly described as "Bauhaus meets the Girl from Ipanema." Brilliant.

LAWRENCE MARSH  
PHILADELPHIA, PENNSYLVANIA

## A TALENTED BUNCH

Wow. What an extraordinarily beautiful and stunning October issue. Each and every home you featured was an exceptional blend of the talents of the architects and designers you showcased. This is probably one of the best issues you have produced.

ELENA CACERES BALDERRAMA  
MODESTO, CALIFORNIA

## IN THE NEIGHBORHOOD

Eastern readers intrigued by your piece on New Mexico architect Antoine Poni (The Professionals, October) will not await his chance to do a building in New York City. They are welcome to a splendid example of his work close home: the Frances Young Tang Teaching Museum and Art Gallery at Skidmore College in Saratoga Springs, New York, inaugurated in 2000 with great pomp while I was president.

JAMIEENNE S. STUDLEY  
SAN FRANCISCO, CALIFORNIA

## FRENCH CONNECTION

I was on vacation in Paris enjoying your recent *Designers' Own Homes* issue (September 2006). It's always a fantasy to see the trends. I was especially taken with the Paris apartment of Penny Drue Bender. Her motivation to live her dream was personally very inspiring to me—thank you all so much.

SALLY LIPSON  
DEERFIELD, ILLINOIS

## PERSONALITY PRESERVED

I liked your entire September issue, but what jumped out at me was Richard Kazarian's reinvented industrial dwelling. What a transformation! A Providence native, I've watched Pawtucket's growing arts community revitalize the town, and Kazarian raises the bar with his home. His sensitivity to the history and character of the building, and the elegant juxtaposition of both with his own contemporary style, makes the redesigned space all the more exciting.

ADAM BURROWS  
PROVIDENCE, RHODE ISLAND

## SPLASH OF INSPIRATION

I was very impressed with architect Alexander Gorlin's playful use of a variety of bold colors in his Florida apartment which you featured in September. I especially loved the Marc Newson chair. The story gave me just the motivation I needed to revisit the use of color in my own home.

NATALIA SUTHERLAND  
SAN DIEGO, CALIFORNIA

*continued on page*



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### Design Destination: Miami



FEDERAL COURTHOUSE IN MIAMI

Photo: Robin Hill

Architectural Digest "Architecture Days" celebrates the growing fascination with architecture in the final 2006 stop: Miami. From November 6-12, the city will be abuzz with rare access to private spaces, tours of evolving districts and more.

Highlights include "Miami Vice, Then and Now," touring private homes from the original *Miami Vice* TV series and recent film "Miami's Landscape," featuring visionary landscape architect Raymond Jungles speaking about his use of indigenous materials, and "Wynwood: Warehouse to Art House," exploring this rising Miami neighborhood's transformation from industrial warehouse area to vibrant arts center.

For tickets and more information, please visit [www.ArchitectureDays.com](http://www.ArchitectureDays.com). Space is limited; advance ticket purchase is required.

### Coming to America



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Casa Decor debuts its first United States showhouse at the historic Miami Woman's Club from November 10 through December 17. More than 50 interior and exterior installations from lofts and libraries to gardens and media rooms by some of the world's most noted designers will be on display.

The exhibit will also offer educational seminars to help demystify the design process plus a full-service restaurant, lounges and a Champagne bar.

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“Comparing houses and designed landscapes from around the world is something I never tire of.”

## A POSH MUSE

I turn first to the Discoveries by Designers section each month, and I was delighted to see my longtime favorite store, P.O.S.H., in the September issue. I'm so pleased to see *AD* sending readers its way!

JENNA ROBERTS  
CHICAGO, ILLINOIS

## PICTURE PERFECT

The photography by Durston Saylor captured the essence of Charles Allem's Miami Beach, Florida, home (September) in an outstanding way. The designer's sensibility and graceful approach to minimalism have always caught my eye.

JOHN TIMMONS  
NEW YORK, NEW YORK

## COVERING LIFE WITH ART

I enjoyed reading the piece on Florence Broadhurst in the September issue (Design Notebook)—what an intriguing life this woman led! *AD* captured her charisma and flair with such energy.

SARA WILLARD  
LOS ANGELES, CALIFORNIA

## ONLINE KUDOS

I was thrilled to read in your magazine that videos would be posted to the *AD* Web site! I sat down at my computer, intending to watch just one or two before I retired to bed. No such luck—I was captivated into the wee hours of the morning. The stories are informative, the humor is warm and genuine (Alexa Hampton's crack at her husband's feeble attempt to give her design advice—"Excuse me, where have I seen your work?"—was priceless), and the photography is stellar, as always. And no cheesy music. Congratulations, and thank you.

MICHELLE MAY  
DETROIT, MICHIGAN

## OUTWARD BOUND

The South African retreat in the recent September issue was unbelievable. Trisha Wilson created just the place I would want to visit—a safari lodge that is full of style and class yet maintains the integrity of the natural environment.

EMILY TAYLOR  
BOSTON, MASSACHUSETTS

## AN AMERICAN IN PARIS

Congratulations on the amazing September issue. Each house shown was a real dream. And a special ovation to the talented Penny Drue Baird, whose every interior is a lesson in beauty and perfection. She has created a wonderful atmosphere with a lot of personality that has given me many ideas.

C. LELLOUCHE  
PARIS, FRANCE

## FEAST FOR THE EYES

I've long been passionately interested in architecture and interior design, but my career took a different turn—teaching high school. Just recently I started teaching design and presentation techniques in one of our TAFE Institutes and came across the August edition of *AD*. It was beautifully presented, with a smorgasbord of homes from around the world. However, what really grabbed my attention was editor-in-chief Paige Rense's reference to *AD*'s showcasing some of my favorite things: architecture, interior design, antiques and photography. I look forward to reading the next *AD* cover to cover. It is, I think I have looked at every page of your excellent Web site. Beautiful!

ANDREA SAX  
QUEENSLAND, AUSTRALIA

## ONCE ON THIS ISLAND

Designer George Cooper's lush Sri Lanka compound was stunning ("The Lure of Sri Lanka," August 2006). The opening photograph, with the burst of rich marigold color against the tropical backdrop of his island paradise, was beautiful. I'd never leave.

MELISSA EVANS  
HOUSTON, TEXAS

## VIDEO SAVVY

I am so glad that *Architectural Digest* added video content to the Web site. What an enjoyable online component to an already outstanding publication.

ALEXANDRA WALL  
LOS ANGELES, CALIFORNIA

The editors invite your comments, suggestions and criticisms.

Letters to the editor should include the writer's name, address and daytime phone number and be sent by e-mail to [letters@archdigest.com](mailto:letters@archdigest.com) or by mail to Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.

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TIME ON ITS SIDE

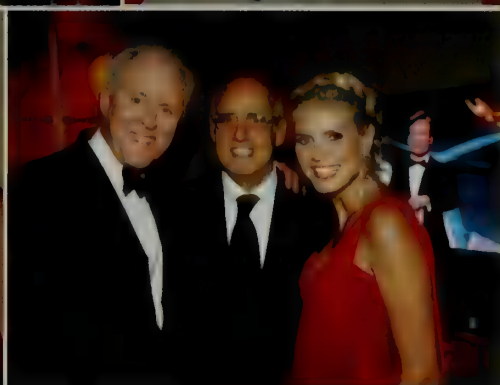
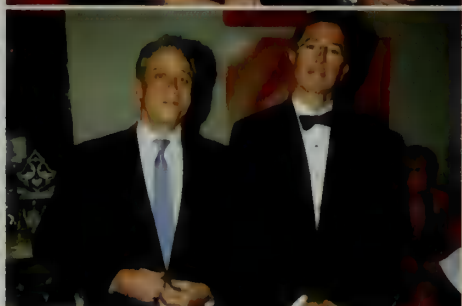


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CELEBRITY GREENROOM PHOTOS COURTESY OF MATTHEW IMAGING/ATAS; ROOM PHOTOS: ERHARD PEIFFER



**ARCHITECTURAL DIGEST GREENROOM GUESTS AT THE PRIMETIME EMMYS INCLUDED (CLOCKWISE FROM TOP LEFT):** EVANGELINE LILLY AND MATTHEW PERRY; MARISKA HARGITAY; JOHN LITHGOW, JEFFREY TAMBOR AND HEIDI KLUM; EDIE FALCO AND JAMES GANDOLFINI; HARRISON FORD, VIRGINIA MADSEN AND CALISTA FLOCKHART; FELICITY HUFFMAN AND EVA LONGORIA; JON STEWART AND STEPHEN COLBERT



## THE ARCHITECTURAL DIGEST GREENROOM AT THE PRIMETIME EMMY AWARDS

### KEY DESIGN ELEMENTS

**FURNITURE:** Gatsby Sofa, Sparta End Table, W. port Armless Chairs and Yoke Dining Chairs by Kre Raj armchair, Louise credenza, Cornet console table and Jali round marble table by The Stephanie Ode Collection; pouf, banquette and Plexiglas® tables by White Webb

**CARPET:** Old Khotan carpet from Mansour Fine Rute rug by Patterson, Flynn & Martin

**EXOTIC HARDWOOD FLOORING:** Engineered American Maple from BR-111

**HD LIQUID CRYSTAL TELEVISIONS:** Sharp AQUOS

**ART:** Photographs by Juliette Conroy, courtesy of Art Gotham

**FABRIC:** Pouf and round soft pillow in Hudson, or chair in Costes, dining chair covered in Tuvalu, all by Bergamo Fabrics; slipper chairs in Butterfly by Bergamo Fabrics and Victoria Jacquard by Donghia; banquette sofa and sofa pillows covered in Shalimar by Costes through Donghia; sheer silver curtains in Nuage by Créations Métaphores, through Donghia, with antique ribbon trim by Samuel & Sons

**LIGHTING:** Shadow Ball Lights from Vaughan; vintage sconces from Dragonette

**ACCESSORIES:** Jewels Bowl and binoculars from Swarovski; Rangoon Urns by Stone Yard, Inc.; antiques from J.F. Chen

**FLORALS:** Mark Held of Mark's Garden

**WALLPAPER:** White Webb

*For a conversation with the designers, download the latest AD360 podcast on iTunes. For more product details and a look back at five years of the Architectural Digest Greenroom, visit [www.archdigestgreenroom.com](http://www.archdigestgreenroom.com). For another room view, see page 34.*



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Do you turn every page in every issue of *Architectural Digest*? Read the text? Read the captions? Go through the pages several or more times? We do. The “we” being the editors. By the time we receive the December issue from the printer, we’re working on the spring issues for the following year, and we pore over the printed and bound issue as if we’d never seen it before.

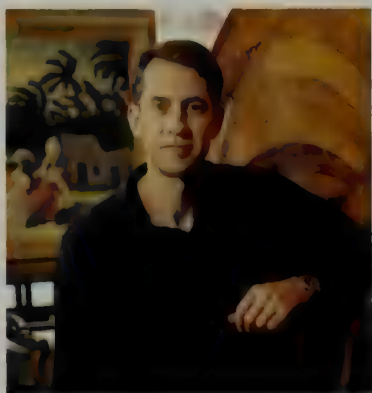
However, in this December issue, there are several features in our AD Style section we want to be sure you read carefully. Val Selleck (page 218) created a contemporary version of the old drive-in movie, and you can do the same in the backyard, with or without a swimming pool and with or without a car. What Selleck did in his Florida backyard is really ingenious, and if you have the room, you can, instead of outdoor seating, drive your car in and pretend you are in a ’50s movie theater. Only the carhops on roller skates will be missing.

Also in this issue is our first father-and-son design story (page 206). Carleton Varney, a major designer whose work we have featured for years, designed an apartment in Manhattan for one of his sons, Nicholas, a gifted jewelry designer himself whose work is in Bergdorf Goodman and other great stores. Because Nicholas travels so much, he didn’t have time to design his own apartment, so he asked for help from the decorator he knows best, his father. And, to keep it all in the family, he used fabrics from Carleton Varney by the Yard.

And, while on the subject of jewelry, we hope you will notice another feature: “Jewels on the Go” (page 194). That’s the title of the transportation gems (most are vintage) we photographed on a background of vintage maps. (How often can you wear an airplane?)

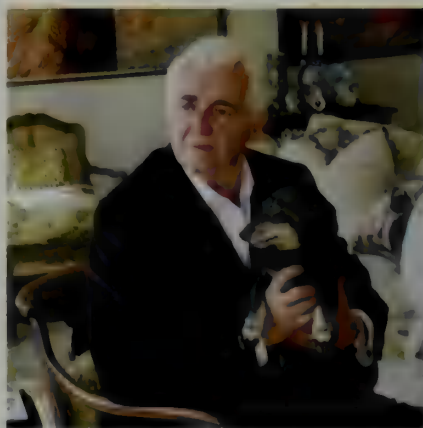
A feature *not* in this issue is a video on our Web site, [www.ArchitecturalDigest.com](http://www.ArchitecturalDigest.com), called “Mary’s Finds.” Mary Padian, one of our staff members, is constantly on the lookout for unusual design objects. On our site she shares her discoveries with you, including where to find them. Our invitation to you this month is to log on to our Web site, where you can also watch video interviews with designers and architects who reveal how they achieve their wonders that never cease. RSVP at [www.ArchitecturalDigest.com](http://www.ArchitecturalDigest.com).

**Paige Rense**, Editor-in-Chief



**BRUCE BUCK** (“AD Style: Family Ties in New York,” page 206). Watching the legendary designer Carleton Varney apply his talents to his son Nicholas’s Manhattan pied-à-terre was an enlightening experience for photographer Bruce Buck. “You come to understand his visual genius,” he remarks. “The wheels are turning all the time.” Varney’s imaginative use of color, shape and texture transformed his

son’s “very typical high-rise apartment” into something unexpected and unique, says Buck. “The interplay of the bright contrasting colors, the juxtaposition of the soft forms of furniture with the sharp angular forms and the multiple wall colors gave it a terrific energy and visual excitement,” the photographer remarks. “He moves your eye throughout the space.” Buck’s work has appeared in numerous books, such as, most recently, *French Island Elegance*.



**HARRY BENSON** (“Shopping: London Knowled page 54). “This is like World Series of antique photographer Harry Benson says of *The Summer at Olympia*, “so everything needs to be paid attention. You need to show that isn’t a flea market in London or Los Angeles.” Benson who shares an apartment with his wife, Gigi, and their d

Tilly (above) and Daisy, has been living in New York since 1964, when he went there while covering the Beatles. But his affection for his hometown of Glasgow, remains: “Whenever I go to Europe, I like to take a right and touch the old place.” The renowned photographer’s book *Harry Benson’s Glasgow* will be published next year; it joins an oeuvre that includes *Harry Benson’s America* and more than 35 one-man exhibitions.

*continued on page*



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**MICHAEL MORAN** ("Hotels: Twist on Tradition," page 92). "A difficulty with hotels is that we have to shoot in the wee hours of the night, leading to the odd situation of trying to represent a busy social place at a time when it feels more like a morgue," says photographer Michael Moran. But the calm allowed him to capture vividly the contrasts that distinguish the Washington, D.C., Park Hyatt's public spaces—the abstract, hard-edged elements and the references to Washington and American history, such as the large images of cherry trees and the handcrafted furniture. Moran, an *Architectural Digest* contributing photographer, has just completed *Churches of Ibiza and Formentera*, with architect Elías Torres, which will be published in the spring.

on a television—I don't care how big the screen is." Loring, director of *Tiffany's* and author of *Tiffany Pearls*, his 20th book, last month also wrote about The Summer Fair at Olympia. "It's one of my favorite haunts," he says, and his residence in New York "bears witness to that." Among his finds are four Neo-Gothic chairs that "are completely zany that I love." The fair is anything but predictable, he adds, "but you know it will be wonderful."

**ELIZABETH LAMBERT** ("Neo-classical Edge for an Austrian Retreat," page 180). Order and control have long been important to Anouska Hempel, says contributing writer Elizabeth Lambert, who has known the London-based designer since the early days of her design career. "She's stayed on the same track but refined it even more," remarks Lambert. "It has become a purer style, focused more and more on the use of light and panels." That streamlined approach infuses a Salzburg, Austria, house, where Hempel drew on the symmetry of the Alps foothills to create a classically proportioned residence that both reflects and utilizes its Alpine setting. She took command of the ample mountain light, using custom-made adjustable screens and panels to direct and modulate it, so that "the house looks different at all seasons and at different times of the day." Hempel's carefully calibrated design leaves no detail to chance: Elements "line up in threes," notes Lambert. "Even the bed in the master bedroom is aligned to get the views."



**BILLY CUNNINGHAM** ("Jewels on the Go," page 194). Though contributing photographer Billy Cunningham wears little jewelry beyond a watch, over the years he has developed an appreciation for the imagination and craftsmanship that go into its creation. "Working with jewelry shows the extent of design," he observes. "I'm impressed at how much attention people pay to something so small." For this issue, Cunningham played with

scale, setting diminutive travel-related charms, pins and other trinkets on large antique maps. In one image, an inch-and-a-half-long sapphire-and-lapis-lazuli-encrusted ocean liner sails around the Canary Islands; in another, a miniature 18-karat gold taxicab with diamond headlights speeds across Long Island. "It's delightful," Cunningham says.



**JOHN LORING** ("Style: Ready for T Close-Up," page 2 "Shopping: Long Knowledge," page 54). "It's the kind of thing every should have," contributor John Loring of Val Selleck's dramatic poolside movie theater in Palm Beach. "It's the cinematic experience," he adds, "which you can't

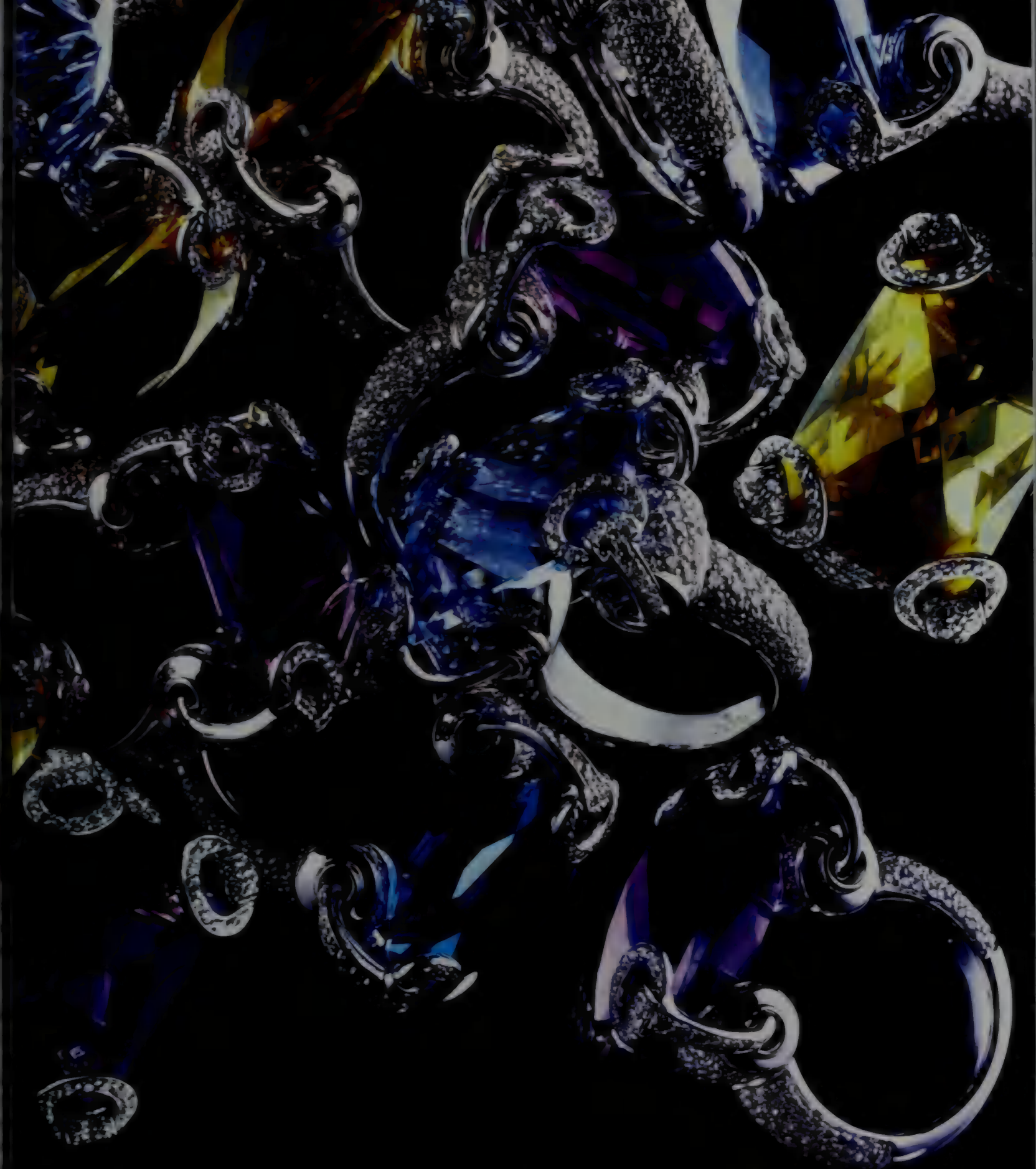
on a television—I don't care how big the screen is." Loring, director of *Tiffany's* and author of *Tiffany Pearls*, his 20th book, last month also wrote about The Summer Fair at Olympia. "It's one of my favorite haunts," he says, and his residence in New York "bears witness to that." Among his finds are four Neo-Gothic chairs that "are completely zany that I love." The fair is anything but predictable, he adds, "but you know it will be wonderful."

**DAVID O. MARLOW** ("Originality Counts," page 134; "Design Notebook: Purpose Driven," page 62). "Karin Blake's clean designs, punctuated with incredible folk art, always catch my eye," says contributing photographer David O. Marlow, and a house she designed in Beverly Hills was no exception. "Its casual, relaxed atmosphere interspersed with very strong and unusual pieces of folk art" make the residence distinctive, he says. Closer to home, an Aspen, Colorado, house designed by Laura Hunt "has a European feel—elegant, for Aspen," says Marlow, who is based there. "The art, the antiques and fabrics elevate this mountain house to a very sophisticated level," he says.



**GERALD CLARKE** ("The of Déco in Florida," page 1 "Tropically Integrated," page 142). Contributing writer Gerald Clarke is struck by the many forms of excellence and the diverse temperaments of the designers he covers. Geoffrey Bradfield, for instance, works out of a town house on Manhattan's Upper East Side. "You're ushered into a room crisp as a Waldorf salad, with muted colors and clean lines of Art Moderne," he says. By contrast, Marie Lubrano and Lea Ciavarrà's office, in SoHo, shares a floor with a small comic book museum. "It's informality itself," he says. "What unites these approaches?" he asks. "Talent—and that's all that counts." Clarke is the author of *Capote*, from which the film of the same name was adapted.





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# London Knowledge

Navigating the Renowned Olympia Antiques Fair with Designer Joanne de Guardiola

Text by John Loring/Photography by Harry Benson



LEFT: London's glamorous Summer Fair at Olympia—a gathering of some 300 dealers from around the world—is a mecca for designer Joanne de Guardiola, who admires a circa 1950 Japanese vase by Ota Hiroaki at Two Zero C Applied Art.

BELOW: A late-19th-century winged lion is one of the pieces displayed by Guinevere Antiques. BOTTOM: The spacious exposition center has a dramatic vaulted glass ceiling.



THE SUMMER FAIR AT Olympia, London's deservedly fabled extravaganza of collectible culture, debuted in 1973. Since then it has grown into one of London's most prominent fairs, and it has become a favorite of New York interior designer Joanne de Guardiola, who misses few opportunities to explore its intrigues.

Housed in west-central London in a venerable giant of an exposition hall whose proportion's secrets were

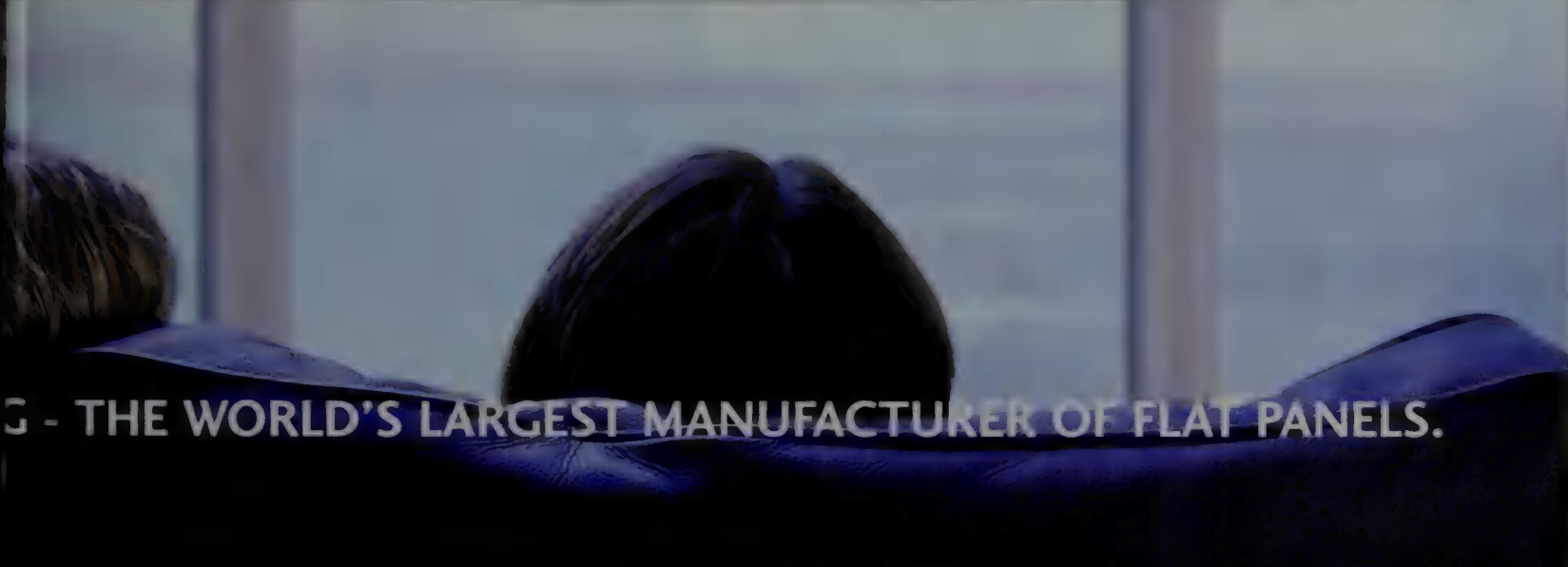
known only to old-guard English industrial architects, Olympia hosts 300 or so dealers in a space that could graciously accommodate a half-dozen passenger trains. "You walk in, and it's so dramatic," says de Guardiola. "The glass soars up, vaulting above you—I smile like a little kid wandering into an over-the-top candy store. You have the whole range of thousands and thousands of different looks in front of you—a vast ocean of beauti-

*continued on page 56*





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# Shopping

*continued from page 54*

ful items that cover centuries.”

As a veteran Olympia shopper, de Guardiola offers sound advice. “You have to maintain order,” she says. “You need a map, a catalogue, a digital camera and a measuring tape. You first ask yourself, Do I like it? and then you take pictures of the pieces you’re drawn to. You circle places to come back to on the map, because if you think you’re going to just walk back and find them again, you’re kidding yourself. I also travel with floor plans and elevations

**RIGHT:** Koopman Rare Art carries a wide selection of antique English and European silver. “It goes beyond silver,” remarks de Guardiola. “They’re gorgeous pieces of art.”



**ABOVE:** The designer with Garoa Zugasti, of Christopher Jones Antiques, which specializes in 18th-, 19th- and 20th-century decorative arts. The starburst mirror and marble side table are both 19th-century Italian; the vase is 18th-century French.



**ABOVE:** One of a pair of carved 1772 commemorative ostrich eggs from Röell Kunst & Antiquiteiten. **RIGHT:** A detail from the dealer’s red-lacquered center table, an 18th-century Dutch East Indies piece influenced by European Baroque.



of projects I’m working on, so I can get the proportions right.

“For me it’s a three-part process: First look, take notes and photographs; then, back in the hotel room the first evening, contemplate your possibilities, compare, plan; then go back and finalize your choices.”

Olympia is always wonderfully presented, with a strip of an English perennials garden border here and there, a fountain or two, a bit of lawn punc-

uated by the so-very-English off beat and beat-up bits of antique garden ornament.

“Because the booths are attractive, you’re drawn in—explains de Guardiola. “The décors pop out, and you’re in—not at all your preconceived idea of what English dealers look like. Not just painted brown with all that predictable George III dark wood but a good step forward.

*continued on page 56*



ALL IS BRIGHT

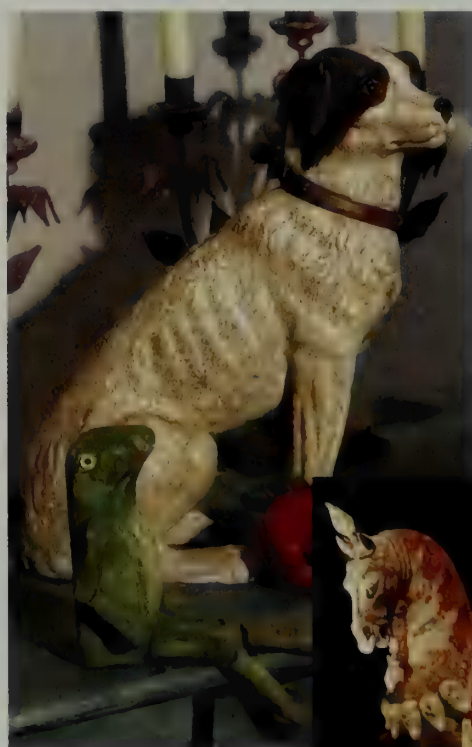
*Neiman Marcus*





“Because the booths are so attractive, you’re drawn in. Their décors pop out, and you pop in—not at all your preconceived idea of what English dealers look like.”

**ABOVE:** Hatchwell Antiques offers a circa 1910 French mahogany-and-coromandel writing desk and matching cabinet. **LEFT:** A circa 1870 terracotta Jack Russell terrier and a 1920s frog from M. Charpentier Antiques.



**RIGHT:** Vandervan & Vandervan Oriental Art displays a pair of Wei-period pottery horses.

*continued from page 56*

“Of course, there’s a lot of cabbage patch whatever from the English countryside, but it’s full of charm. Mixed in there’s always something quirky, and much of it at affordable prices. There’s really a great cross section of discoveries from the countryside that it would take weeks to find on your own, and—let’s face it—we don’t have three weeks to go around the English countryside.”

Known for her adventurous spirit and flair for using furnishings and accessories in unexpected ways, de Guardiola doesn’t want the fair to open without her. She loves not only

the range of offerings (“everything from \$75 to \$3 million but the eccentricities of English style. “They’re good, sophisticated eccentricities,” clarifies. “You don’t see things at home; we’re often restrained.”

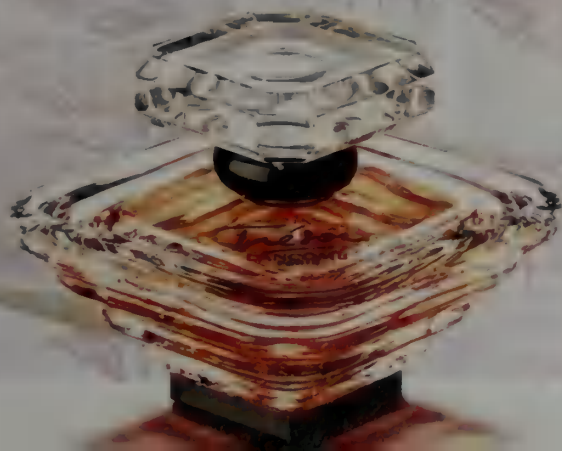
“I’ve usually bought big decorative objects that pieces of artwork on their own things that can be used in original ways—things that I didn’t know I needed until I saw them and said to myself, Why didn’t I think of that? And I’ve found so many dealers over the years that I go back to again and again. They’re friendly, he

*continued on page*

LANCÔME  
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**LEFT:** A pair of ornate 1930s French beadwork mirrors hang at Charles Saunders Antiques. **BELOW:** De Guardiola sits on a late-Elizabethan oak tester bed beside Paul Beedham, of Beedham Antiques. **BOTTOM:** The designer browses through the fair's catalogue.



continued from page 58  
 charming and informa-  
 without being pompous.  
 Olympia is easy once you're  
 it—a place where it's fun  
 buy the perfect dining ta-  
 because there are dozens  
 compare for the woods,  
 proportions.  
 Even for the true, dedi-  
 collector—which I am

not—everything from Tang to Déco is edited and presented beautifully. Olympia is the only place I know where you can find and compare loads of sets of 16 to 24 antique dining chairs that match.” □

*The 2007 summer fair will be held June 8–17. For details, go to [www.summerfairolympia.com](http://www.summerfairolympia.com).*

## Summer Fair at Olympia



**Two Zero C Applied Art**, London, 44-20-7720-2021; [www.twozeroc.co.uk](http://www.twozeroc.co.uk). Twentieth-century furniture, accessories and rugs

**Guinevere Antiques**, London, 44-20-7736-2917; [www.guinevere.co.uk](http://www.guinevere.co.uk). Antique and vintage objects and textiles

**Koopman Rare Art**, London, 44-20-7242-7624; [www.rareartlondon.com](http://www.rareartlondon.com). Fine English and Continental antique silver

**Christopher Jones Antiques**, London, 44-20-7731-4655; [www.christopherjonesantiques.co.uk](http://www.christopherjonesantiques.co.uk). Eighteenth-, 19th- and 20th-century furnishings and paintings

**Röell Kunst & Antiquiteiten**, Maastricht, The Netherlands, 31-653-211-649; [www.guusroell.com](http://www.guusroell.com). European and Asian antiques

**Hatchwell Antiques**, London, 44-20-7351-2344; [www.hatchwellantiques.co.uk](http://www.hatchwellantiques.co.uk). Antique European furnishings

**M. Charpentier Antiques**, London, 44-20-7351-1442. Nineteenth- and 20th-century European furniture and objects

**Vandervén & Vandervén Oriental Art**, 's-Hertogenbosch, The Netherlands, 31-73-614-62-51; [www.vandervén-vandervén.com](http://www.vandervén-vandervén.com). Antique Asian works of art

**Charles Saunders Antiques**, London, 44-20-7351-5242; [www.charlessaundersantiques.com](http://www.charlessaundersantiques.com). Antique furnishings, lighting and accessories

**Beedham Antiques**, Hungerford, Berkshire, England, 44-1488-684141. Sixteenth- and 17th-century oak furniture



# Purpose Driven

In Aspen, Colorado, a Bachelor's Chalet Is Redesigned with Family in Mind

Architecture by Robert Trown & Associates/Interior Design by Laura Hunt

Text by Peter Haldeman/Photography by David O. Marlow



**H**E WAS ANOINTED THE HOG KING by *BusinessWeek*—and, like most royals, Joseph W. Luter III, chairman of Smithfield Foods (as in ham), has a taste for splendor. He's the sort of guy who, once he gets it in his head to build a house in Aspen, settles for nothing less than "the most unusual lot in town." Several years ago Luter acquired a three-acre parcel that boasted enviable views of the Ute and Aspen mountains, 580 feet of Roaring Fork River frontage and a 10-minute walk to downtown Aspen. To do justice to the site, he conscripted architect



Robert Trown to design a 14,000-square-foot farmer-stone-clad chalet.

"I wanted it to look real old," says Luter, who was intimately involved in the conception of the house, both inside and out. "I wanted the stonework to resemble the stonework in France. I bought all the man-

*continued on page 64*

**TOP LEFT:** Interior designer Laura Hunt (above left) reinvigorated the European-style house of Joseph W. Luter III and his wife, Karin, in Aspen, Colorado. **ABOVE:** The entrance offers stunning mountain views. The heavy fabric from Schumacher.

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*continued from page 62*

telpieces in France, and all the interior doors came out of 200- to 300-year-old French homes that had been torn down. The flooring I got out of an old house in Vermont." For all that, the executive concedes, "I'm better at building than decorating." To furnish the house, he amassed significant collections of antique furniture

and portraits, classical busts and Oriental rugs—but pulling them all together in a harmonious way was another matter. A games table assumed pride of place in the living room; the dining room was largely devoted to television viewing. Call it Bachelor Gothic.

Enter Karin Fyrwald. In the fall of 1999

*continued on page 69*

In the living room, Hunt married the owner's tastes by fusing lighter Nordic blues with dark furniture. "The house just needed to be brightened," says the designer. Stark fabric on stools with trim from Scalamantré.

  
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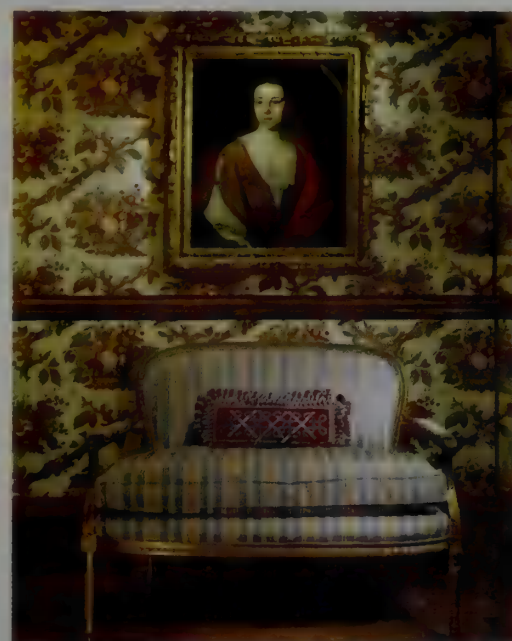
nd Joe Luter went out on their first (in Aspen), and several months later were married. Karin Luter had also the acquaintance of Laura Hunt, a as-based interior designer, in Aspen, after she and Joe Luter had settled in New York, she hired Hunt to their Park Avenue apartment—a job led to other projects for the couple. For the Aspen house, says Karin Luter, as less than attractive in my eyes, but sn't our primary residence. I wasn't concerned about it until we had boy. Then I decided that the house n't really a family house. It just wasn't warm."

It was very dark and very heavy," re-ates Hunt, who went to work on the e two years ago. "I wanted to lighten it, ake it less serious and more...young." The designer set about warming and re-nating the rooms, starting with an in-on of a fresh Nordic blue. The walls ined their original pale cream hue, h helped to soften the spaces. Hunt e careful to enhance rather than erase Luter's contributions. In the 70-foot- formal entrance hall, for instance, e replaced an array of old rugs with pale ers of her own design, switched out a e pair of marble Caesar busts for some aler terra-cotta ones and showcased a

continued on page 72



ABOVE: "Laura completely transformed the dining room," says Karin Luter. The Italian Baroque-style table provides ample space for the couple, who entertain often. BELOW LEFT: Antique prints line the media room's walls. Pillow fabric, Travers. Carpet, Darius.



ABOVE: A 17th-century English portrait hangs above a 19th-century giltwood canapé with a fabric from Clarence House in an anteroom. Wall-covering from Cowtan & Tout.



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Carlos Otero, the Argentinian-born New York-based interior designer, is similarly devoted to the simple beautiful ethos. Originally trained as an architect, Otero is known for his elegant interiors and often juggles residential projects in Manhattan, Hamptons, and his native Buenos Aires, where there that Otero developed his taste for rich coffee, a high-octane beverage that perfectly suits his international life.

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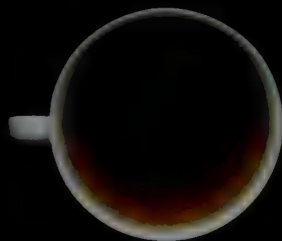
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# TASSIMO



BRAUN





*continued from page 69*

fine English center table she discovered under a plastic tablecloth in the breakfast room. "I was sitting at the table one day and looked down and saw these magnificent legs with carved heads," recalls the designer. "I ran out and bought some wax and sat on the floor bringing the patina back."

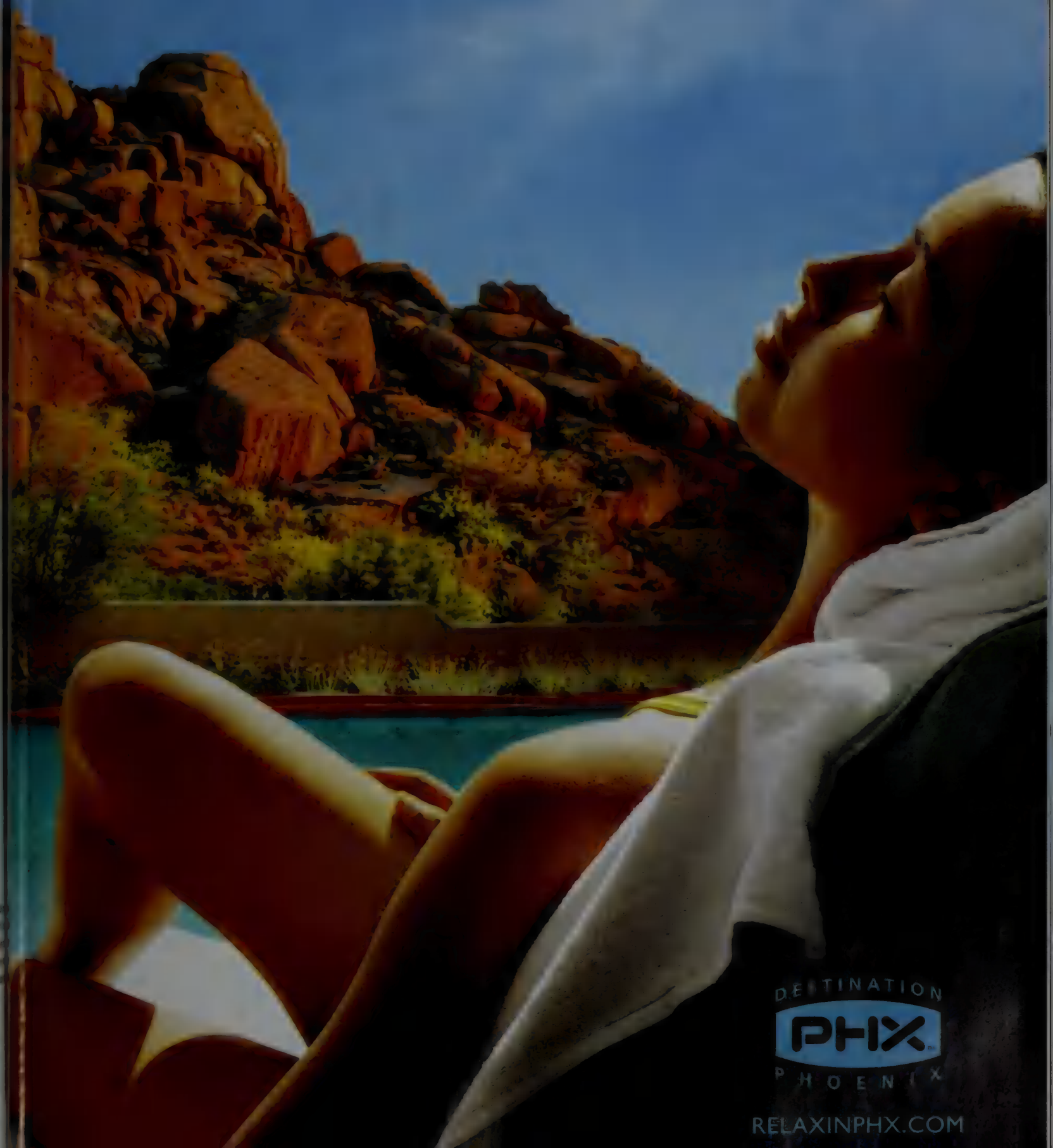
The TV was banished from the dining room; the games table disappeared from the living room. Hunt saved Joe Luter's best pieces of furniture, added appropriately scaled ceiling and light fixtures and used luxurious fabrics like cashmere and silk to accentuate the natural grandeur of these spaces. Heavy tapestry window treat-

*continued on page 77*

"Joe is a collector at heart," notes Hunt. Be the antique bed he purchased for the master room is a floor lamp made from an 18th-century French brass oil lamp. The base of the lamp on side table was an 18th-century Italian candles

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# ARIZONA: A LAND AS RICH IN HISTORY AS THE MANY WAYS TO EXPLORE IT

From vast ranchlands and historic mining towns to 225 million year old fossils, Arizona's timeless discoveries can be found in every corner of the state. Venture off main roads and get to know the people and the land. The spirit of the legendary Old West continues to thrive throughout the state in small towns, guest ranches and Native American nations. Today, the state's 22 Native American nations offer a number of recreational opportunities, cultural experiences and scenery, which make them highly sought-after vacation spots. So get out there and blaze new trails. Bring an adventurous curiosity, leave your watch at home and simply enjoy. You're in Arizona.

## CANYON DE CHELLY

A history book picture is no way to understand a state steeped in rich Native American culture. If you want to see what life was like over a thousand years ago, head to the Canyon de Chelly National Monument, where you can

explore the ancient Anasazi ruins of villages built between 350 and 1300 AD. The canyon is still inhabited by people who herd sheep and live without electricity. Several camping and picnic sites, hiking trails and self-guided tours are also abundant here, offering something for every explorer.

## MONUMENT VALLEY

On the 1,000 foot high Navajo Nation, lies Monument Valley – a landscape so recognizable that visitors may feel like they're driving through a movie. On the US 163, the only main road through the valley, is a vast expanse of red desert punctuated by sandstone cliffs – one of the most famous scenic views in the Southwest. To gain a closer look, you could hike or even horseback ride through the unforgettable spires and buttes.

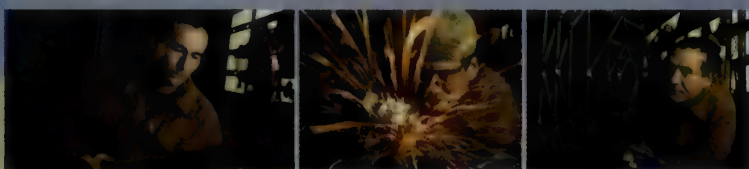
## NATIVE AMERICAN CUISINE

To some, Arizona's rich Native American

culture can best be tasted through experience. Kai, the signature restaurant at the Sheraton Wild Horse Pass Resort, uses indigenous ingredients from the region to create contemporary cuisine that is rooted in history. There's also the Hyatt Foothills Scottsdale, which has a Native Heritage Garden with more than 30 varieties of plants utilized by the resort's restaurant and Sonwai Spa.

Present-day Arizona stays very true to its rich and colorful history. But when it comes to do, it's a state that never gets old. There's always a place to go and something to learn. Come see how Arizona inspires you. For your free travel packet, call 1-866-770-3352 toll-free or visit [arizonaguide.com](http://arizonaguide.com).

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**ARIZONA**  
GRAND CANYON

## Design Notebook

ed from page 72

laden with giant tassels and bullion gave way to embroidered linen in the main living areas. Lesser pieces were replaced with a pair of mahogany sofa tables with barley-twist legs owned by Hunt. "I always tried to keep the feel of the house, but every once in a while I threw in the unexpected," says Karin Luter, citing the 19th-century portraits of the American chiefs she hung in the room, which "bring the house back to Aspen." "Laura was instrumental in maintaining what was important to Joe and working with what was important to me," says Karin Luter.

It turns out, the designer was taking a little more liberties than she was even aware of. What I didn't quite know was that Joe had not really told me about the house. He thought we were just going to get a few drapes." "It was a Valentine's

was very dark and very heavy," says Laura Hunt, who went to work on the house two years ago. "I wanted to lighten it, to make it more...young."

present," maintains Karin Luter, who conveniently arranged to be out on the day when her husband opened his gift. "It changed more than I thought they were going to change, but I can't say it was totally unexpected," allows Joe Luter. "Frankly, what they did was so much better than what I was able to do." Which is to say that his stately alpine home has become a very popular family retreat. Like many Aspenites, the Luters discovered that they enjoy the place as much in the summertime as during the winter season. They spend several weeks of the year in the mountains with their families and any number of dinner guests and party guests—whose ranks still include Laura Hunt. "It's one of those things that I might have done differently with hindsight," admits Karin Luter. "But I couldn't be happier with the outcome. What is it for? Better to ask for forgiveness than for permission?" □



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# Discoveries by Designers



## Generations of Custom Creations

Sandy and Jerry Jebejian founded **JJ Custom** in 1965. The family-run upholstery shop has collaborated closely with designers, among them **Marjorie Shushan** (left, with production manager Matthew Skinner) and the late **Kalef Alaton**, who partnered with JJ on the Russian Chair (below right). Meticulous detailing and quality craftsmanship are evident in the Thurston Chair (below left), a reinterpretation of an antique and part of a current line.

JJ Custom, Inc., 641 N. La Peer Dr.  
West Hollywood, CA 90069; 310-276-4126

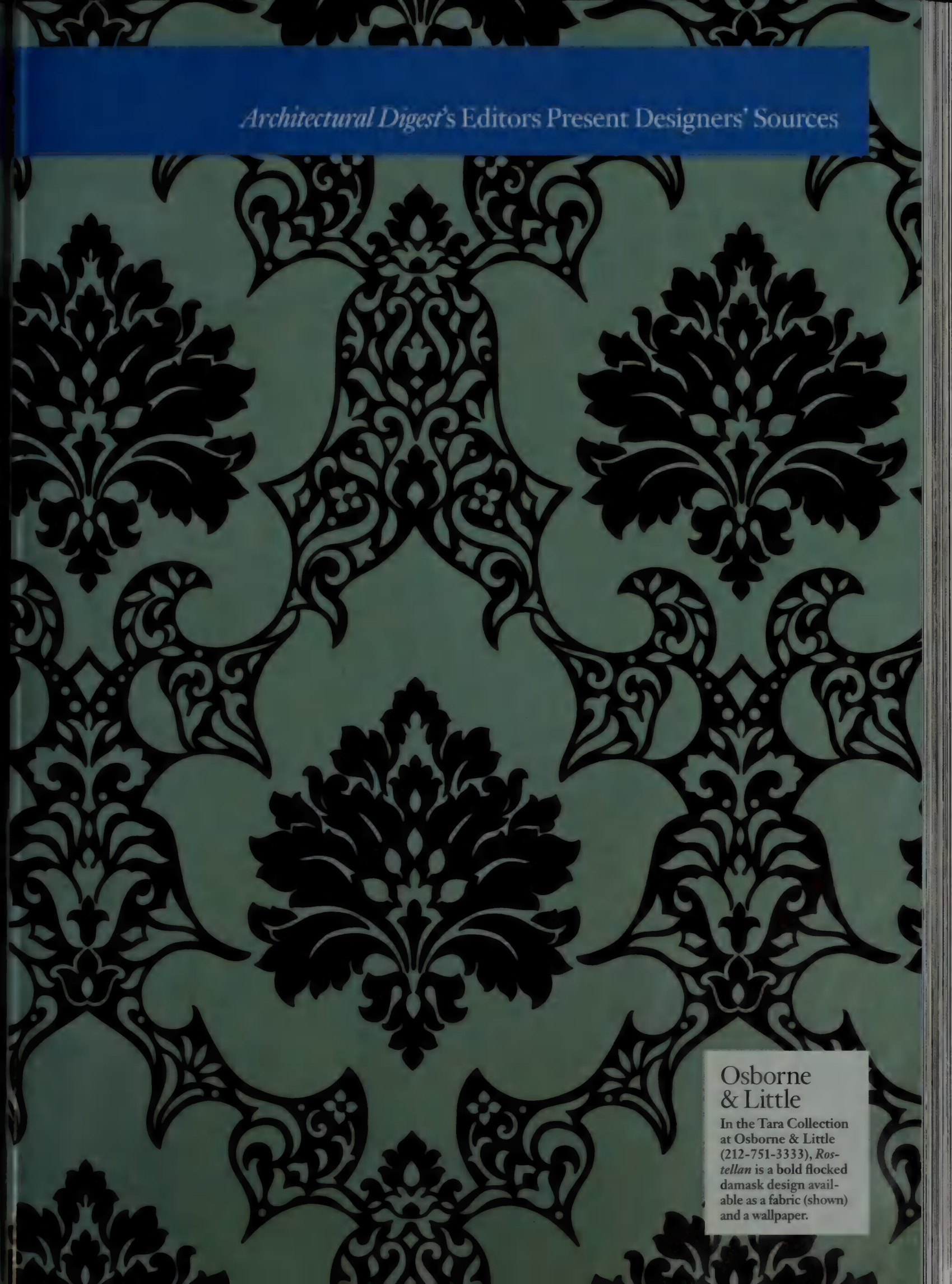


## In Vino Veritas

For 25 years **David's Antiques** in Fallbrook, California, has been providing oenophiles with antiques of interest. Eighteenth- and 19th-century wine-related furniture and accessories, such as a circa 1840 engraved hand-blown glass decanter and glasses (right), vintage corkscrews, coasters and posters, are perfect for a stellar cellar. By appointment.

David's Antiques, 760-728-9871



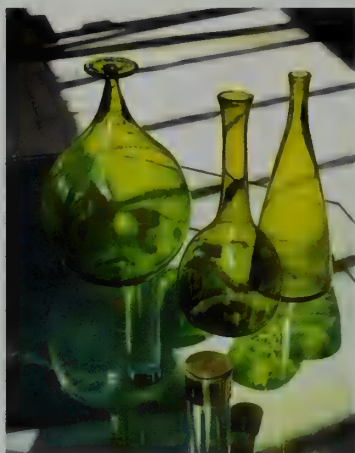


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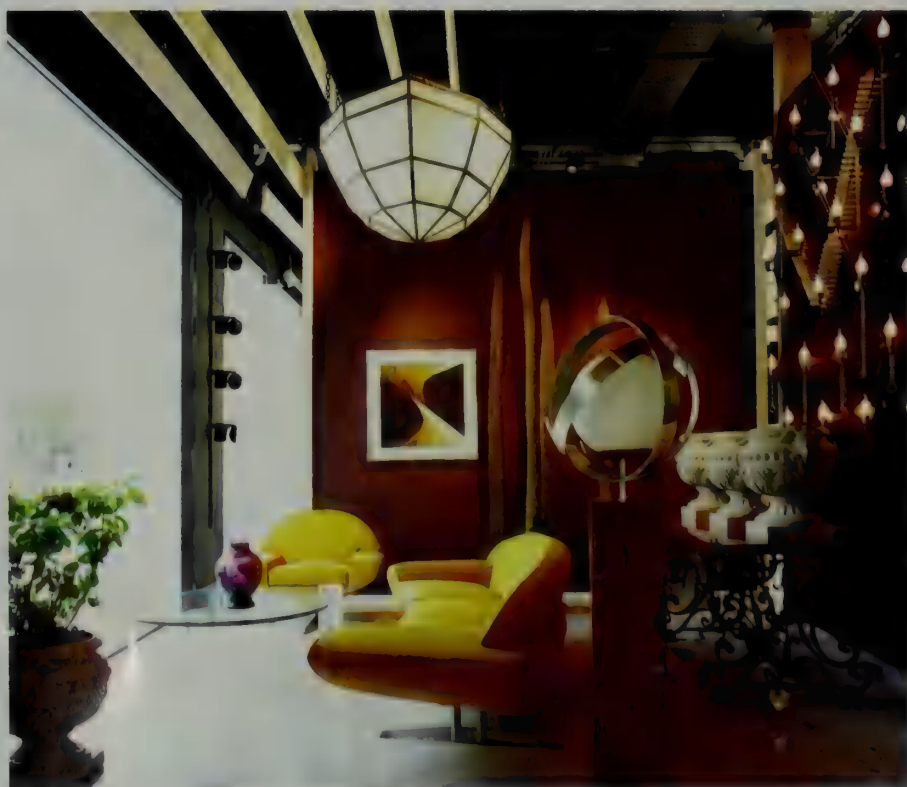




## Talisman in the City

From Dorset to London, **Talisman's** move to a 16,000-square-foot Art Déco building means more eclectic furniture, lighting and garden accessories. Owner Ken Bolan's growing selection of mid- to late-20th-century American furniture and accessories includes a Karl Springer low table and three Blenko glass vases (above left). The three-story space also features Swedish designer Johannes Anderson, whose chair and sofa have original fabric (below). **Nicholas Haslam** (above right) remarks, "Everything is really well laid out. Ken has a very sure eye."

Talisman, 79-91 New Kings Rd., London SW6 4SQ; 44-20-7731-4686  
[www.talismanlondon.com](http://www.talismanlondon.com)



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As part of its Journey Collection, Zimmer + Rohde (212-758-7925) presents *Paris*. It is available in 22 colors, including shades of red, purple, blue, green and beige.

TALISMAN: JANE BOLDWIN; ZIMMER + ROHDE: ANTHONY CURRAN

continued on page 81

Photographed by Patricia von Ah at the Reno Air Races, Reno, Nevada.



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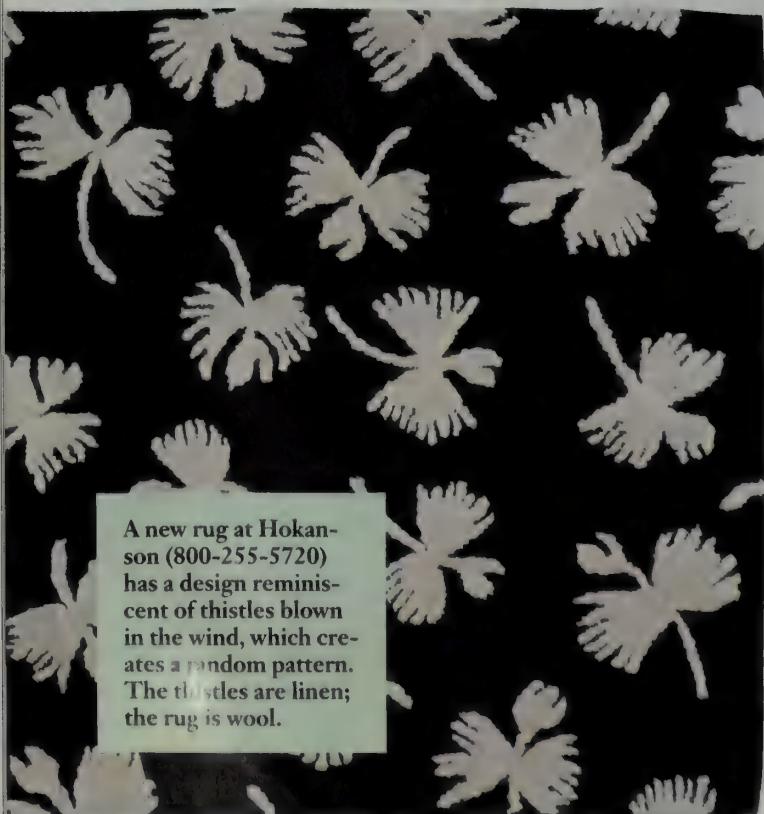
## Lars Bolander in Florida

Miami's Design District is the latest outpost for Swedish designer **Lars Bolander** (right) and his eponymous shop for unusual home furnishings and accessories. A Swedish bench, circa 1810, has remnants of its original paint (below). Other items of interest include an illuminated palm tree sculpture, handwrought in Spain, an 18th-century French folding screen and a contemporary red bamboo chair with a retractable ottoman (below right).

Lars Bolander, 56 NE 40th St., Miami, FL 33137; 305-576-2100  
www.larsbolander.com



## Hokanson

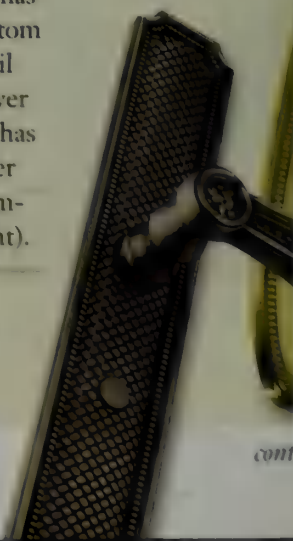


A new rug at Hokanson (800-255-5720) has a design reminiscent of thistles blown in the wind, which creates a random pattern. The thistles are linen; the rug is wool.

## Open and Shut

Founded by Eric and Man Hu Morris, **Von Morris** has been producing high-end custom hardware with intricate detail for 15 years. A solid-brass lever and escutcheon plate (right) has a weave design, while another solid-brass door lever has simple, elegant beading (far right).

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## Clarence House

A new collection at Clarence House (800-803-2850) includes Saarinen, inspired by the work of the famous Finnish designer and architect. It comes in green, ecru and sable.



The solid-macassar ebony arms of the Ruhlmann-style Gonce chair, above, are hand-sculpted.

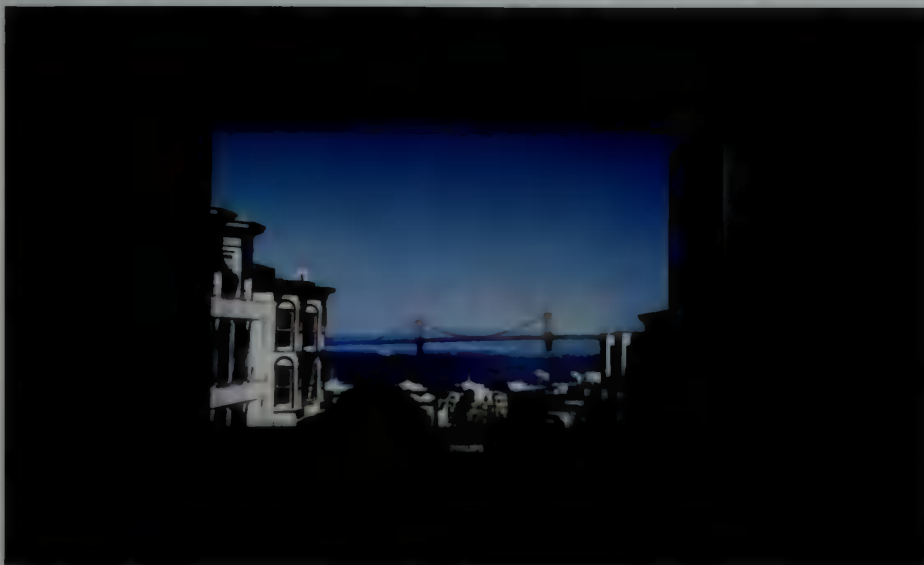
## A Tribute to Ruhlmann

Frank Pollaro's 20-year-old custom furniture business celebrates its move to a larger location with an ambitious project. Handcrafted with exceptional attention to detail, new pieces have evolved from the sketchbook of Émile Jacques Ruhlmann. One of the key pieces in the collection is a stunning rosewood chiffonier adorned with a sterling silver medallion cast from a carved mold (above left). A macassar ebony desk has an inset shagreen w surface (above). Pollaro's Art Déco devotees include **Harry Schnaper**.

Pollaro Custom Furniture, 1100 Lousons Rd., Union, NJ 07083; 908-206-1888  
www.pollaro.com

continued on p.

Ordinary day



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## Pillow Talk

**R**ifat Ozbek, the creative director of Pollini, has opened a bespoke pillow shop in Bodrum, Turkey. Ozbek has curated a collection of exotic fabrics found on trips around the world and assembled an assortment of graphic pillows at **Yastik**, named for the Turkish word for cushion.

Yastik Istanbul  
22 Port Bodrum Yalikavak Marina  
Bodrum, Turkey; 90-252-385-42-55  
[www.yastikistanbul.com](http://www.yastikistanbul.com)



## A Rare Pair

Made for the first Duke of Chandos for the Chapel at Cannons, in Middlesex, the Chandos chairs, a pair of gilt armchairs, are at **Mallett**. The beautifully carved pieces, circa 1718, retain their original gilding and feature a 20th-century silk damask, woven in Italy to an 18th-century pattern, by H. H. Henderson, of Redcar.

Mallett Inc., 929 Madison Ave., New York, NY 10021  
212-249-8783; [www.mallettantiques.com](http://www.mallettantiques.com)



## Reality Check

The impressive clients of decorative painter **Franklin Tartaglione** (above, painting a mural of faux-pine paneling to be installed in a client's home) include designers, such as **Alexa Hampton**, and the Metropolitan Museum of Art. He elevates reality with scenic trompe l'oeil, bold faux carpets on wood floors, faux beadboard and other elaborate decorative touches.

Franklin Tartaglione, LLC; 718-834-0382  
[www.franklintartaglione.com](http://www.franklintartaglione.com)

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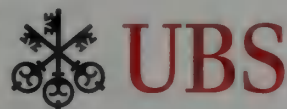
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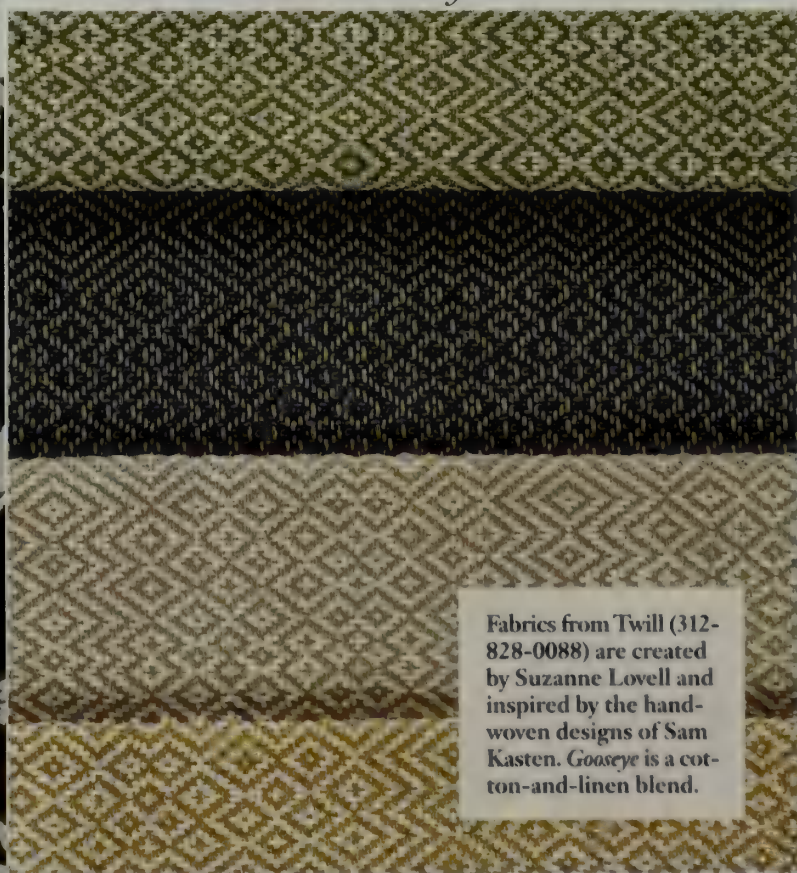
## Crystal Clear

One-of-a-kind needlework and textiles pervade the tiny shop of **Charlotte Crystal** in Montreal. From exquisite draperies and table runners to pillows and bedcoverings, Crystal consults her 20-year collection of antique and vintage textiles for inspiration and for use. Antique trims (right) are collaged with needlework and new fabrics to craft beautifully designed pillows (far right).

Charlotte Crystal  
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Canada; 514-369-1441



## Twill *Gooseye*



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*continued on page*



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# Twist on Tradition

Vernacular Elements Warm the Sleek Interiors of the Park Hyatt in Washington, D.C.

Interior Design by tonychi and associates/Text by Jeff Turrentine/Photography by Michael Moran



WASHINGTON, D.C., can be a tough assignment for the modern designer. No matter which party occupies the White House or controls Congress, the city's look and feel are unapologetically conservative. As the capital of American officialdom, Washington generally likes its spaces sober, business-like and unsurprising.

Sleekness, some might ar-

gue, is a quality wasted on a city cut from giant slabs of beige concrete and monumental marble. Designer Tony Chi, however, sees things differently. In 2004 his New York-based firm, tonychi and associates, got the opportunity to renovate the Park Hyatt Washington D.C., a perfectly lovely 18-year-old hotel that nevertheless had trouble standing out in a part of town teeming

with high-end competitors. New carpets and a fresh coat of paint weren't going to do the trick. If the goal was to create something new and different, Chi and his team would need to find a way to tweak the traditionalism that this city so reveres.

While drawing on their experience designing hundreds of restaurants, nightclubs and

*continued on page 94*

"We brought together modernism and classic American style," designer Tony Chi says of the Park Hyatt Washington D.C., which he renovated. ABOVE: Images of cherry trees grace the lobby.



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## Hotels

**BELOW:** In the lounge, four tonychi and associates–designed elevated glass booths “are used for political power lunches,” says Chi. “They’re a see-and-be-seen feature.” His team, headed by project designer Johnny Marsh, also created the custom tables and the glass-and-nickel ceiling light fixtures. Walnut tables and Windsor-style Cod Rib settees fill each booth.



**ABOVE:** The 215-room hotel, located at the corner of 24th and M streets, near Georgetown, underwent a two-year, \$24 million renovation.

you walked in, but in a way—a gesture that didn’t feel gimmicky,” says Chi. So were born the heroic scaled twin glass boxes that greet visitors upon entering the hotel’s front door. Photographer Amanda Weil was taken down from New York to take pictures of the city’s celebrated cherry trees in full bloom; the resulting images were enlarged and laminated between the panes of glass. You walk around each box to see these emblems of Americana as they’ve never been seen, their branches blossoms taking on the ethereal, ineffable quality of abstract painting.

“We consider them sculpture and architecture at the same time,” says project designer Johnny Marsh. Architecturally, the boxes break up what previously been a single imposing volume by creating a series of intimate, art-filled spaces on either side of the new reception area. There, a trio of walnut desks encased in travertine are offset by a band of burlap strips, roughly sewn together and dyed a

*continued on page 95*

*continued from page 92*

hotels throughout the United States, Europe and Asia, Chi and his colleagues aimed this time for a subtle version of their signature style: an inviting modernism that embraces high tech but never sacrifices warmth. They “wanted to make the space uniquely Washing-

ton,” he says, but how to manage that without resorting to kitschy political clichés?

“It’s not easy to do,” he says. “We took a look around the city and said, ‘How do we connect?’” Details, they agreed, would be of paramount importance. Whether direct or figurative, cheeky or sincere, these

details would course through the entire design, visually referencing not only the capital city of Washington but also the republic for which it stands.

It would all start, naturally, in the lobby. “We needed to make a strong statement about Washington, one that you would experience the moment

The ceasefire of the sexes.

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continued from page 94

The strips, says Marsh, suggest the tradition of rural American quiltwork as well as the battered-but-true stripes of Francis Scott Key's star-spangled banner. On top of that, "it's a chance to add more layer and depth to the space." The serene tearoom adjoins the hotel's lounge, where four enclosed booths offer patrons the chance to be seen but not heard, the ideal combination for wheelers and dealers who crave the public eye if not always the public ear. The booths are named Washington, Lincoln, Hamilton and Madison: at first glance, a list inspired by nothing more than early American patriotism. It's a moment to remember the images of these men grace, respectively, the one-, five-, and 20-dollar bills—a coy

view: The Blue Duck Tavern "has a cozy, neighborhood feel," says Chi. The 29-foot-Windsor bench, Vermont chairwright Timothy Clark, built over 200 spindles.



LEFT: The tavern's pantry. The artwork is by Jae-Hyo Lee. Cabinets, Rocky Mountain Hardware. Gaggenau oven. Refrigerator from Sub-Zero. Franke espresso machine.



"The space is multilayered, to avoid the static quality of a traditional dining room."

acknowledgment of the Park Hyatt's proximity to K Street, the lobbying corridor where money and politics intersect.

Chi was in his element in designing the hotel's restaurant, the Blue Duck Tavern, but took care not to let his past work in cities like New York and Tokyo exert an undue influence. The regulars here were not likely to be Prada-clad fashionistas or trendy club kids. "The restaurant had to reflect the environment," says Chi. "In this case it was Georgetown"—the picturesque

19th-century neighborhood next door—"with its strong pedestrian culture: students, professors, families. It needed to be comfortable, and so we built a modern tavern." Modern it is, unquestionably: Anchoring the open kitchen is a custom range of blue lacquer with mirror-finished stainless steel, a dazzling piece of sculpture that will also sear your scallops. To evoke the era of Colonial taverns, Vermont chairwright Timothy Clark built Chi a three-piece Windsor bench,

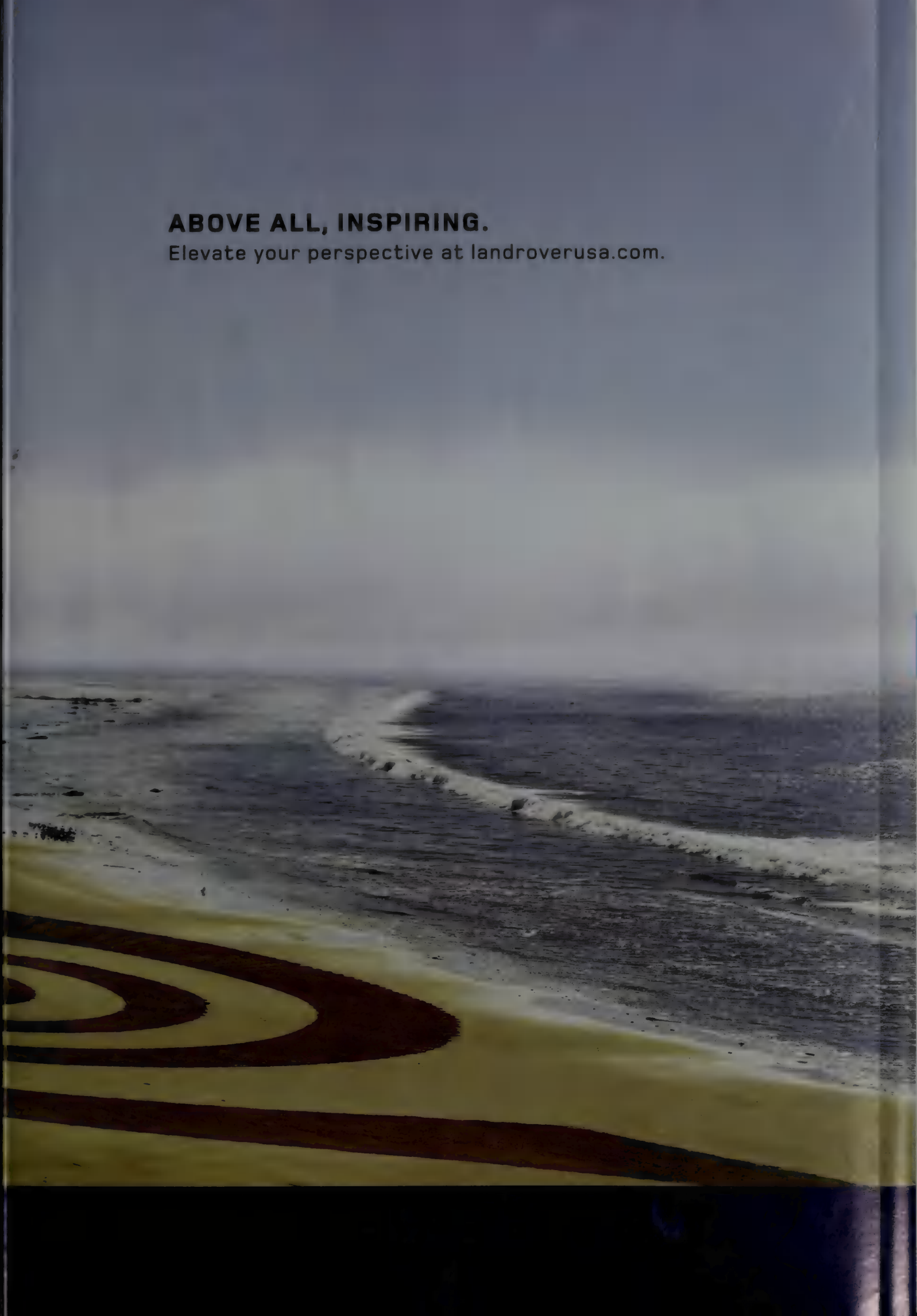
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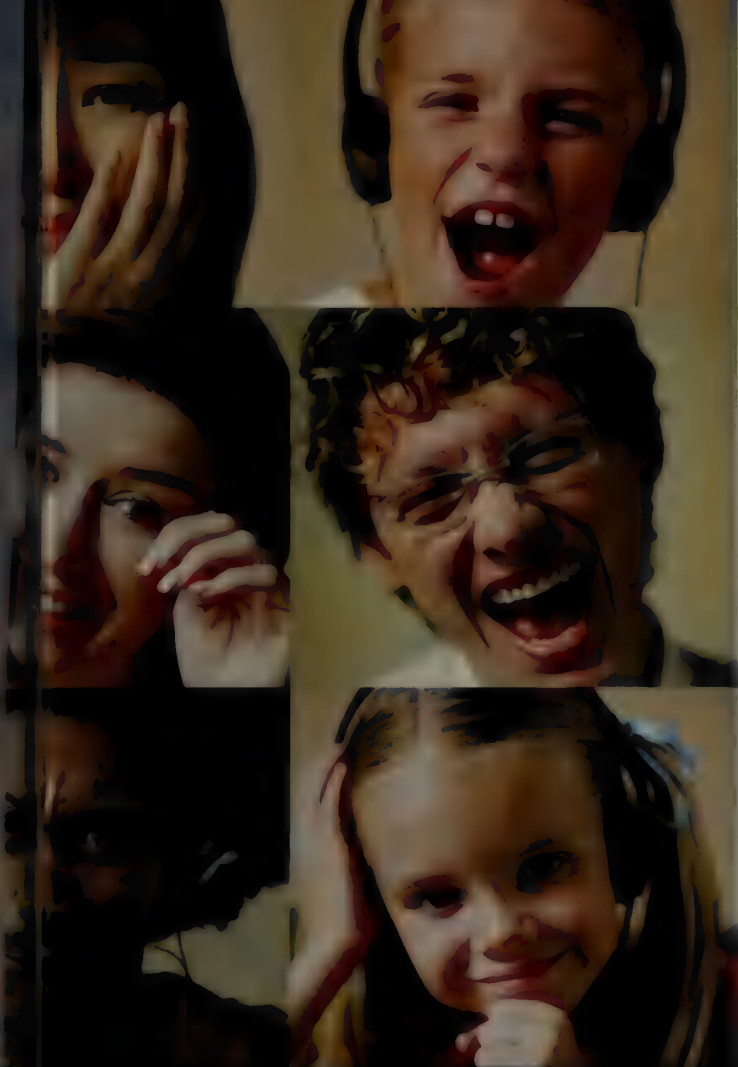
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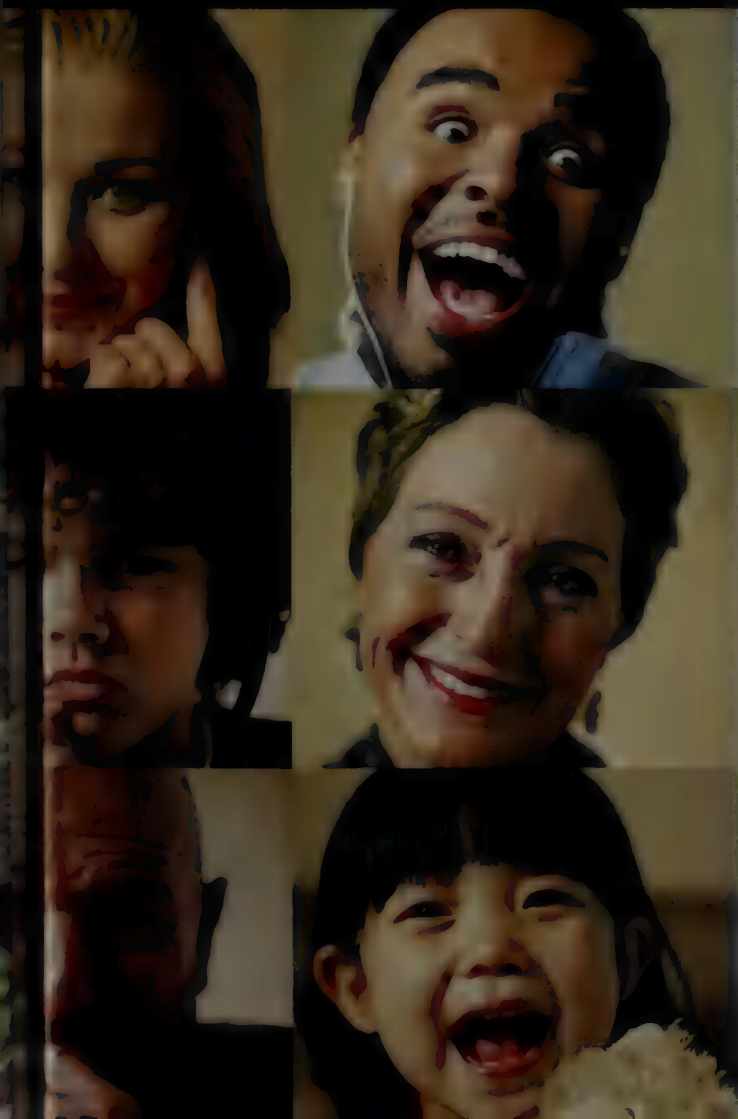








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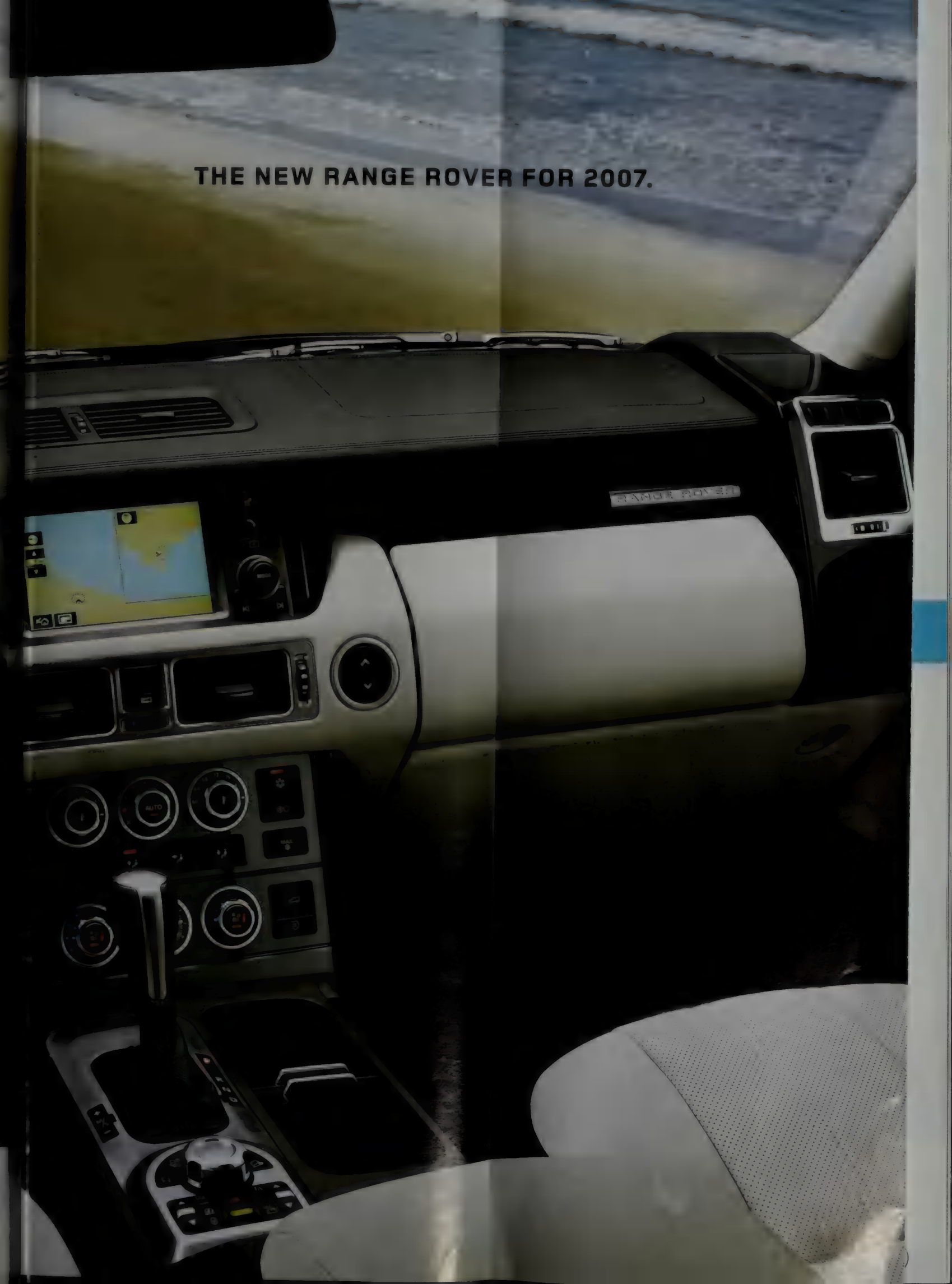
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ABOVE: The Park Suite—one of 20—includes a living room and a dining area. “It was designed with a residential feel,” Chi notes. The floor lamp at rear is from Ralph Lauren Home. BELOW: An antique checkerboard and a folk art apple add a touch of Americana to the suite’s study. Limed-white-oak paneling accents the space. Hunter Douglas wood blinds at left.



*continued from page 97*

with more than 200 spindles stretching over 29 feet.

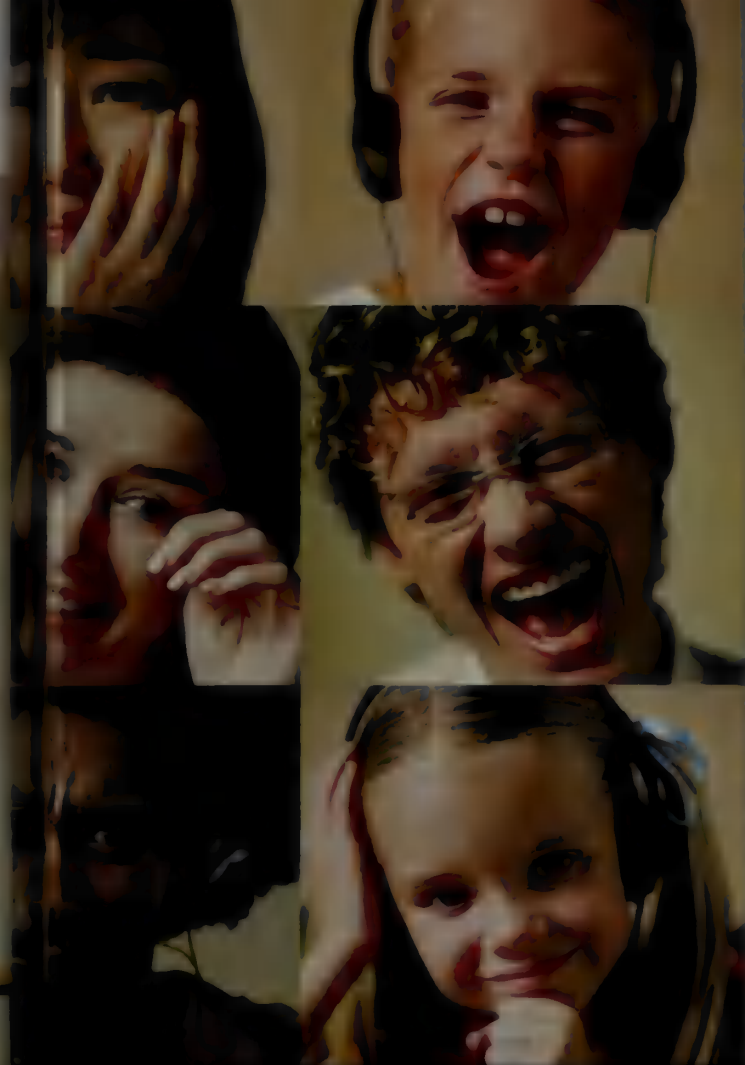
Nearby a wine cellar, with stainless-steel racks encased in glass, leads to a private tasting area. “The open space is multi-layered, with active elements, to avoid the static quality of a traditional dining room,” Chi says.

The hotel’s 215 guest rooms also interject rustic touches into Chi’s decidedly contemporary design. Stepping out of a curtainless, dark gray limestone shower—a dead ringer for the ones found in upscale spas—you might catch out of the corner of your eye a painted duck decoy, an antique

checkerboard or a Shaker-inspired table. It’s national pride of a very quiet sort. “American design can be so flamboyant,” says Chi. “Instead, we tried to downplay things. And designers are always going off in their own directions. But we did not do that here. This almost feels like a public service.” □

**Park Hyatt  
Washington D.C.**

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# True or False?

The Fourth in a Series of Interviews with Art Expert Eugene V. Thaw

By Steven M. L. Aronson



Eugene V. Thaw with two Degas oils in his New York City residence.

**HOW CAN ONE DISTINGUISH THE AUTHENTIC WORK OF VISUAL ART FROM THE FORGED AND FRAUDULENT, THE COPIED, OR THE MERELY MISATTRIBUTED—IN COLE PORTER'S IMMORTAL WORDS, THE REAL TURTLE SOUP FROM THE MOCK?**

With that faculty called the eye—and with your empirical knowledge, your intense experience of the artist in question. It's the case with every painter, including the greatest, that not every picture is of the same quality, and my feeling is that unless the historical documentation and provenance are unassailable, we should be reluctant to add a picture to a major artist's oeuvre if it doesn't match up to our sense of what he is capable of.

**THE RENOWNED GERMAN ART HISTORIAN MAX J. FRIEDLÄNDER SAID THAT "IT IS AN ERROR TO COLLECT A FORGERY" BUT THAT "IT IS A SIN TO STAMP A GENUINE**

**PIECE WITH THE SEAL OF FALSEHOOD."**

I agree that the far greater injustice is to take the picture away from an artist, but that is the more prevalent pattern of scholarship in the last couple of generations. Scholars have been a little *too* eager and smart-alecky about denying an artist. It's easier, after all, for a prominent university professor who really doesn't have a great eye—but who has a great job—to be a naysayer, because he doesn't have it in him to discern whether the picture is right or not; he's simply not equipped to tell the difference.

**THESE DAYS THERE SEEM TO BE SO MANY NEW WAYS TO DETECT A FAKE: INFRARED PHOTOGRAPHY, MICROGRAPHY, NUCLEAR AUTORADIOGRAPHY, DENDROCHRONOLOGY, FRACTAL ANALYSIS—TOOLS THAT YOU HAVE SCATHINGLY REFERRED TO AS "SCIENTIFIC TOYS." BUT DON'T THEY BY DEFINITION GO WELL BEYOND EVEN THE MOST TRAINED AND KNOWING EYE?**

I won't deny that more than one problematical picture has been put over the hump by a technological song and dance. But that sort of thing just doesn't hold a candle to the connoisseur's eye, and I think that this has turned out to be the consensus of the art market and the art world. What all those toys put me in mind of is that classic of French cinema, *Dr. Knock*, where the protagonist—brilliantly played by Louis Jouvet—sets up a medical practice in a sleepy little village north of Paris; he's a trickster, a past master of sham and chicanery, who with his fads and his fancy equipment—his charts and special lights—manages to take in, in both senses of the word, all the patients for miles around.

**HAVE YOU EVER SUFFERED THE IGNOMINY OF HAVING THE ATTRIBUTION**

**CHALLENGED ON A PICTURE YOU SOLD?**

The time I was most in the press—it was one of those cases where, because there was an awful lot of money involved, they picked up the story and ran with it—was when I sold a painting on linen by the Flemish master Dieric Bouts to a prominent collector. It had been on loan at the Met for a while and was universally appraised by experts as the most perfectly preserved work of its kind on fabric. But the collector to whom by the way I had sold other great things, allowed himself to be swayed by the opinion of a professionally peripheral person who had wormed his way into a close affiliation with him and his wife. The upshot of it all was that the collector attacked the picture—publicly proclaimed it a fake—and demanded his seven million dollars back. There was no money loss for me—I resold it for the same price immediately, to the Getty, which had wanted it along—but I became physically sick about this thing. Frankly, it's why I retired from dealing and went to live in Santa Fe.

**WHAT'S THE HIGHEST-QUALITY FAKE YOU EVER ENCOUNTERED—A CASE WHERE YOU FOUND YOURSELF HESITATING BETWEEN YES AND NO?**

There's a moderate-sized Pollock oil floating around in the market that was shown to me that I just could not be certain of. It disturbed me enough that I wouldn't say yes on the strength of the provenance that was given. You have to be constantly looking with skeptical vision—your whole approach has to be one of "convince me." Unfortunately we live in a very litigious time, where you can be made to pay a high price for giving a negative scholarly opinion—with millions of dollars at stake.

*continued on page*

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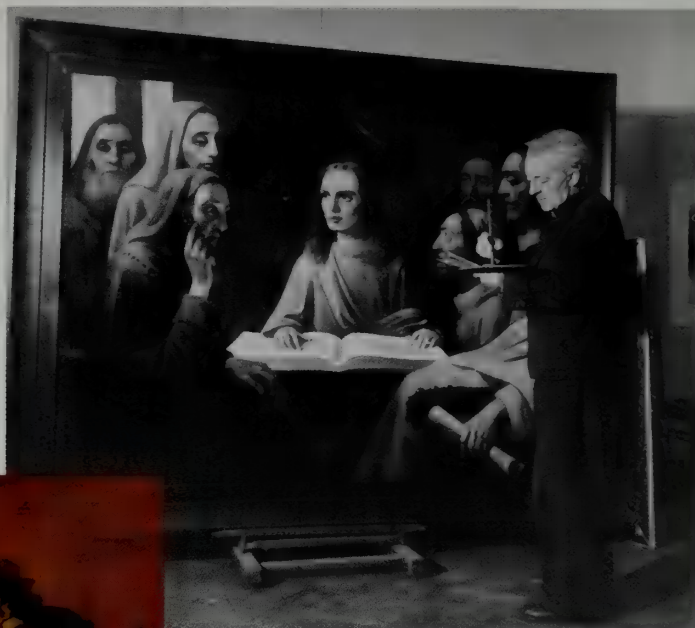
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**SieMatic**



RIGHT: Artist-forgery Han van Meegeren works on a painting he created in the style of Vermeer, *Christ Teaching in the Temple*.

BELOW: The circa 1655 oil *The Polish Rider* is one of a number of Rembrandts whose authenticity has been called into question in recent history.



continued from page 106

you can be sued for “product disparagement” or “loss of value” or even defamation. Needless to say, the cost of defending such frivolous suits can prove ruinous.

**YOU’VE SAID THAT POLLOCK IS THE HARDEST ARTIST TO FAKE—ALONG WITH MONDRIAN.**

Well, that’s one reason why I wouldn’t say no to this picture. Because he *is* very difficult to fake. There’s a handwriting that you get to know, a certain distinctiveness of touch: forms and linear rhythms which are a matter of your experience of having seen so many Pollocks that you understand the inimitable qualities that emerge from them. This picture has some but not all of those qualities.

**WHICH ARTISTS PRESENT THE MOST PROBLEMS IN TERMS OF FORGERIES?**

Modigliani is a real problem right now, because there is no recognized final authority but, rather, a number of self-appointed authorities who are all competing with one another. And the Rembrandt situation is also quite complicated—the Rembrandt Research Project, run by Ernst van de Wetering, has revised its methods and

now admits that connoisseurship plays a great role and that it’s not purely scientific analysis that can determine the matter. So several Rembrandts have now been reaccepted into the canon, including the great *Polish Rider* at the Frick. Such shifts in status are not uncommon—masterpieces have always been the subject, or more properly the object, of periodic flare-ups of doubt.

**WASN’T THERE AN INFAMOUS EPISODE IN ART-HISTORICAL ATTRIBUTION WHERE EXPERTS SEESAWED BETWEEN TITIAN AND GIORGIONE?**

The rich and powerful English art dealer Joseph Duveen routinely employed experts who did his bidding, which was a practice both corrupt and corrupting. The most august of these somewhat shady commission men was Bernard Berenson, the scholar-connoisseur of Italian Renaissance art. But Berenson broke with Duveen in 1937 over the attribution of a Venetian picture that Berenson kept insisting was by the young Titian but that Duveen needed to be a Giorgione because the prospective buyer, the old-master collector Samuel H. Kress, already had seven Titians but no Giorgione. In the end, BB, as he was called, left Duveen to go to Wildenstein & Co. to be *their* expert on Italian pictures. Meanwhile the painting, known now as *The Adoration of the Shepherds*, turned out to be a Giorgione in most people’s opinion, after all, and it’s always been exhibited as one in the National Gallery of Art, in Washington, D.C. So Berenson was actually wrong, but the mitigating fact remains that this

was the occasion where he finally got moral courage up and, maybe out of some kind of cumulative bad conscience, offered an opinion entirely free of self-interest or coercion: He stood up on his hind against his meal ticket, as it were.

**IF I MAY TROT OUT THE GOOD PROFESSOR MAX J. FRIEDLÄNDER ONCE AGAIN: HE WROTE, PROVOCATIVELY BUT PERHAPS A LITTLE RUNCALLY, THAT “FORGERIES MUST BE SERVED HOT, AS THEY COME OUT OF THE OVEN.” WHAT DO YOU THINK HE MEANT BY THAT?** He means pictures concocted to take advantage of whatever art-historical theory has just been promulgated. For instance, in the late 1930s an important essay was published hypothesizing that Vermeer must have gone to Italy at some point and seen the work of Caravaggio and certain Caravaggiesque painters in order to have gotten the kind of perspective and light that he did into his pictures. And sure enough, in short order, a Dutch artist by the name of Han van Meegeren produced six or seven “Vermeers” that were all obligingly religious and Italianate in feeling and style. One of them he promptly sold to Hermann Goering, which was said to be intended for Hitler himself. After the war, Van Meegeren was put on trial by the Dutch government for collaborating with the Nazis and selling a national art treasure out of the Netherlands. His bombshell defense was that he had painted the picture himself, which he then proceeded to prove by taking a brush in hand in the courtroom and committing another “Vermeer” to canvas. The charge got downgraded from treason to fraud, and he was sentenced to a year in prison—but died before it could be carried out.

**YOU ONCE TOLD ME THAT BRAQUE COULDN’T TELL THE DIFFERENCE BETWEEN HIS OWN WORK AND A GOOD FORGERY.**

He was ill and losing it in his old age, but he was also such a sweet, kind man that somebody brought a picture to him and said, “Would you please sign it for me?” He would, on the back of the canvas, be nice, to not offend or disappoint the petitioner who had lugged it all the way to his country house.

continued on page 107





Matthew White and Frank Webb alongside Sharp AQUOS 57" LC-TV backstage at the Shrine Auditorium.

Screen image is simulated.

# SHARP TV AQUOS IN THE SPOTLIGHT

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AQUOS LC-TV screens close-up in the Architectural Digest Greenroom

Television's most luminous stars descended upon the historic Shrine Auditorium in Los Angeles to take part in the 58th Annual Primetime Emmy® Awards.

Architectural Digest and Sharp's AQUOS line of LC-TV screens joined these Hollywood talents at the landmark theater, bringing great design and technological expertise to the backstage space where celebrity presenters gathered before stepping onstage: the Architectural Digest Greenroom, created by interior designers Matthew White and Frank Webb of White Webb, LLC.

**AQUOS**  
THERE'S MORE TO SEE





PHOTOS BY ERHARD PFEIFFER

## THE ARCHITECTURAL DIGEST GREENROOM: DESIGN BEYOND EXTRAORDINARY



Playing host to a bevy of A-list celebrities on television's biggest night, the Architectural Digest Greenroom returned for a fifth year to the Primetime Emmy Awards.

Designers Matthew White and Frank Webb drew their inspiration from the exotic style of the Shrine Auditorium to produce a stylish sanctuary, enveloping Hollywood's glitterati in their unique vision of a "Hollywood Casbah."

This year's furnishings combined rich materials and sumptuous hues, including a hot coral velvet tête-à-tête, from which the rest

of the room unfolded in color ranging from luscious melon to cool, calming pewter. When Webb debuted their first wall paper, launching this fall, in space; the patterns—based on elaborate Turkish tiles—were enlarged to an enormous scale and rendered in subtle shades. The result: an opulent den of dreams that conjured the feeling of being inside a genie's lantern.

While the room was fashionable, it had to be functional as well, accommodating as many as 25 celebrities at a time. No matter where the stars sat in the Architectural Digest Greenroom, it was essential they be able



The Architectural Digest  
Greenroom, featuring  
a Sharp AQUOS 57" LC-TV.

the broadcast of the award ceremony," explained Webb. "From every angle, the Sharp AQUOS televisions delivered stunning clarity, so there wasn't a bad seat in the house."

In fact, Sharp Electronics has been awarded a special Technology and Engineering Emmy for its innovative line of direct-view Liquid Crystal Televisions.

"Technology has become an integral part of our lives, which is why we also made it a central design feature of the room," said White. "By standing the Sharp AQUOS 57" television on a beautiful silver credenza, we placed it center stage to honor its elegant styling and exceptional performance."

Setting a new standard in the world of high-definition entertainment, Sharp's AQUOS widescreen televisions deliver a cutting-edge sight and sound experience. "Their dazzling pictures," said Webb, "contributed an added touch of sparkle to the space"—fitting for a star-studded night.

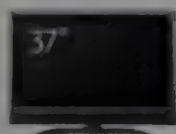
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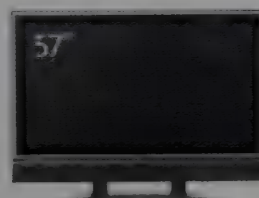
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# AQUOS®

THERE'S MORE TO SEE

Continued from page 108

**ANCE HAS THAT SYSTEM WHERE THE  
IRS OF AN ARTIST HAVE THE LEGAL  
RIGHT TO DECLARE THE WORK TRUE OR  
FALSE—ARE YOU FOR OR AGAINST THIS  
—CALLED DROIT MORAL?**

You can't really trust it. Very often it depends on people who have no idea one way or the other, and they get manipulated by the trade to certify things that aren't right. Take the much younger widow of André Derain, for instance—she didn't have a clue. She simply authenticated, complete with the estate stamp, a bunch of very freely drawn "Derain" watercolors that had all of a sudden appeared on the market. The widow of Léger was another story: In the 1960s she, I think knowingly, put a lot of spurious 1913–14 gouaches and a couple of oils on the market; I think she may even have had them done, because she didn't have any talent and that's what was selling—they were "hot numbers." She gave them to the esteemed Parisian dealer Daniel-Henry Kahnweiler to promote for sale. Shockingly, one of them surfaced in a major show on Cubism at the Metropolitan Museum, curated by no less an authority than Douglas Cooper. But you know, the art market always eventually self-corrects; there's a built-in historical corrective to the problem of forgeries—not all that many fakes penetrate the defenses. Those "Légers" didn't stay forever undetected, so that the widow's greed merely succeeded in distorting her husband's market and hanging his posthumous reputation out to dry.

**READ SOMEWHERE THAT WHISTLER  
COULD SWOON WHEN HE SAW A VERMEER,  
THAT THAT'S HOW HE KNEW  
IT WAS THE REAL THING—BECAUSE HE  
WAS LOSING CONSCIOUSNESS.**

Don't think that for a connoisseur, for someone with a very good eye who has a long experience of looking deeply at pictures, there is something very strong to be said about a first reaction, about a gestalt first impression. Because it's generally right. There's an alarm that rings when you hear something that's got a false note to it, though you may not figure out for quite a while *what* exactly is wrong with it.

**WHAT WOULD YOU SAY WAS THE  
TELL-TALE MARK OF ORIGINALITY?**

I said, if it's a picture that's supposed to be by a major artist, you look for it to

be very fine of its kind. *Then* you look for details—the ears, the hands, the characteristic treatment of *parts*. Many times you'll find that its quality is persuasive but the details are not. So then it has to be a good, good picture by somebody else and you have to look for another attribution.

**WHY COULDN'T IT JUST BE A CASE OF A**

**GREAT ARTIST HAVING AN OFF DAY?**

It always could be, but it usually isn't. And we very much want to believe that it isn't. We're not very welcoming to the off days of great artists. □

*In his next interview, Eugene V. Thaw will discuss how the restorer can color the eye of the beholder.*



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# Savannah Serenade

In the City's Historic District, a Newer House Embodies European Elegance

Text by Jeff Turrentine/Photography by Mary E. Nichols

**G**EORGE EAVES BOUGHT and renovated his first house in Savannah's historic landmark district in 1992, in the last few, quiet moments before *Midnight in the Garden of Good and Evil* changed the city forever. In that best-selling book about the murder trials of a local antiques dealer, author John Berendt did such a good job of setting the scene that Savannah went from a genteel but relatively sleepy southern town to a white-hot tourist destination—and real estate market—in a matter of months. "It made it almost impossible to buy anything in the historic district," says Eaves.

Note the "almost." Several years ago Eaves, a retired scientist administrator for the National Institutes of Health, got lucky and bought his second house in the historic district, even as the fever sparked by Berendt's book continued to rage. The residence, on a prized lot facing one of Savannah's famous squares, sits proudly and elegantly among its many 19th-century neighbors—although, as Eaves admits, "my house was

*continued on page 116*

George Eaves's house, in Savannah's historic district, whose interior he renovated in a 19th-century European style, was designed by architect William Frank McCall, Jr., in 1987. **RIGHT:** The living room.



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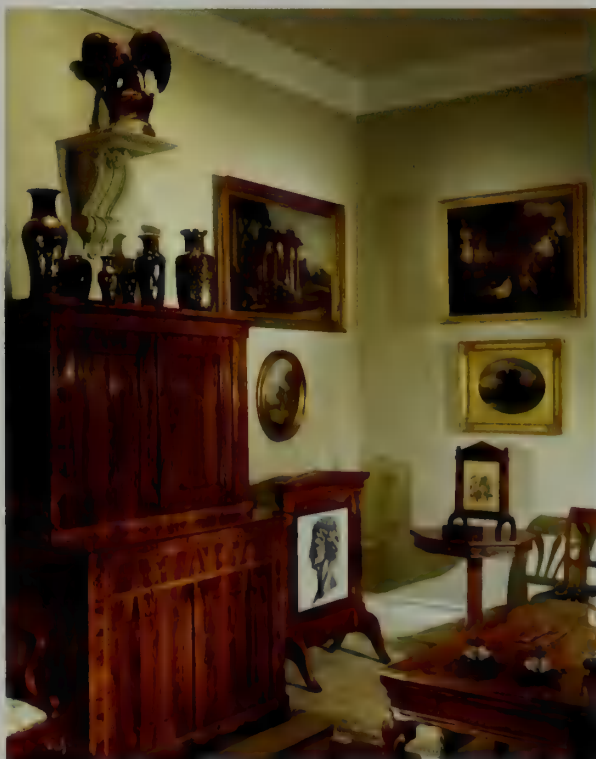
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ABOVE: Eighteenth-century engravings by François Anne David from Sir William Hamilton's collection hang above the mantel in the living room. Flanking it are William IV demilune tables and Italian giltwood mirrors. LEFT: In a corner, Italian and French artworks are near a Biedermeier cupboard and fire screen.



*continued from page 114*  
built in 1987, not 1887. It's what's known as an infill house." A stringent review board had made sure that its exterior harmonized smoothly with the historic homes surrounding it; nevertheless, says Eaves, "it was really just an empty shell. Inside it had no moldings, no formal dining room, no significant architectural details. It had been neglected. It wasn't in good shape."

Over the course of two years, with the help of William B.

McNeal, who designed installed the moldings the cabinetry, Eaves transformed the empty shell a cornucopia that overflowed with antiques reflecting his diverse passions, including Chinese porcelain, Biedermeier and Neoclassical furniture. "When you have varied interests, as I do, renovation is one of the most wonderful things that can happen to you," he says. The room and garden of his house

*continued on page 117*



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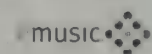
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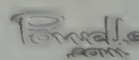
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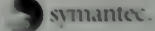
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# THE RESIDENCES AT KAPALUA BAY

## REDEFINING MAUI'S LUXURY LIFESTYLE

Even by Hawaii standards, Kapalua Resort is a rare experience that once enjoyed is never forgotten.

Nestled along Maui's serene northwest end, Kapalua Resort is renowned for 3,000 acres of legendary beauty, world-class amenities, three spectacular white-sand beaches and Hawaii's best collection of championship golf courses.

It's also where Maui's newest and most luxurious real estate offering is taking shape: The Residences at Kapalua Bay.

Overlooking a magnificent 24-acre oceanfront site, these splendidly crafted Residences will anchor Kapalua Bay, which is the centerpiece of a grander vision for the resort. Kapalua Bay will feature both private and fractional ownership—all managed by The Ritz-Carlton Hotel Company.

Kapalua Bay will offer a new kind of resort experience that will place it among the world's premier destinations," said David C. Cole, chairman, president and chief executive officer of Maui Land & Pineapple Company Inc., landowner for Kapalua Resort.

Designed by WCIT Architecture, The Residences at Kapalua Bay will offer 4 private ownership condominiums, with



spacious three- and four-bedroom floor plans ranging from 3,002 to 4,271 square feet.

All of the Residences will be accented with elegant, open spaces and a warm, island-style design that embraces the Kapalua lifestyle of relaxed comfort and exceptional luxury.

Among the inviting features being created for each new home is a private garden entryway, gourmet kitchen and large outdoor lanai opening to breathtaking ocean vistas framed by neighboring islands Molokai and Lanai.

Ownership will be complemented with the personalized management and attention to detail provided by The Ritz-Carlton. Concierge services tailored to the needs of each Owner will also be available.

Residents will enjoy a 6,100-square-foot beach club, 8,500-square-foot lagoon-shaped pool area with indoor-outdoor bar and

grill, and lush tropical landscaping throughout the property. A 25,000-square-foot spa will incorporate island ingredients into modern and ancient therapies.

Residents will also receive exclusive dining and golf privileges at Kapalua Resort, home to The Mercedes-Benz Championship, the PGA TOUR's season-opening event. And nowhere else will you find two of "America's Best Beaches" in the same resort than at Kapalua—1991 winner Kapalua Bay Beach and this year's choice, D.T. Fleming Beach Park.

Kapalua Bay is being developed in collaboration with Maui Land & Pineapple Company Inc. and Exclusive Resorts and will be managed by The Ritz-Carlton Hotel Company. Construction began in September with occupancy targeted for late 2008.

Prices start at \$3.9 million. For more information, please visit [www.kapaluabay.com](http://www.kapaluabay.com).



Interior renderings conceptual and subject to change. Furnishings not included.





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# THE RITZ-CARLTON CLUB KAPALUA BAY

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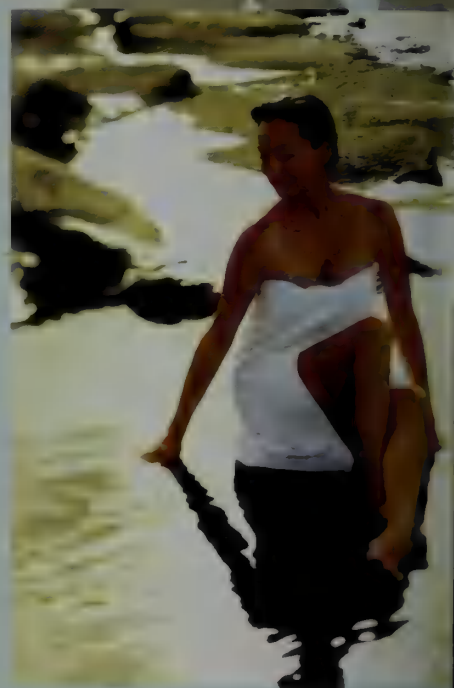
Offered as deeded, one-twelfth fractional ownership interests, The Ritz-Carlton Club, Kapalua Bay will feature 62 luxurious, fully furnished two- and three-bedroom residences. Ranging from 1,912 to 2,257 square feet, each Club Residence will include a private garden entryway, gourmet kitchen and covered lanai opening to panoramic ocean and sunset views.

"Kapalua Resort is a rare property that meets The Ritz-Carlton Club's vision for its Members who seek exceptional locales with a captivating sense of adventure," said Robert Phillips, senior vice president of business development for The Ritz-Carlton Club. "Along with inviting residences designed to the highest standards of luxury, there will

be signature services in The Ritz-Carlton tradition where Members and their guests are made to feel part of a small intimate family."

What makes this especially appealing is it will be the first time fractional property ownership is available in Hawaii. It's all part of the vision for Kapalua Bay, Maui's spectacular new real estate offering for both private and fractional ownership.

The Ritz-Carlton Club, Kapalua Bay will blend the benefits of second home ownership with luxury hotel services. Designed as a private club, Members can stay 21 or more days annually while having a dedicated concierge staff provide a full array of lifestyle comforts, such as unpacking and pressing pre-sent



garments, provisioning of the residences and arranging activities for the entire family.

On the lushly landscaped 24-acre oceanfront site, Members will enjoy a 6,100-square-foot beach club, 8,500-square-foot large shaped pool area with indoor-outdoor grill, and have access to a 25,000-square-foot destination spa.

Perhaps the biggest benefit of all is Kapalua Resort, with its exclusive dining and privileges at Hawaii's #1 golf resort and enjoyment of three white-sand beaches, of which—Kapalua Bay Beach (1991), D.T. Fleming Beach Park (2006)—have been called America's best.

Kapalua Bay Members will also savor reciprocal use privileges they receive from all of Ritz-Carlton's seven other Clubs on a space available basis.

Construction is underway with occupancy targeted for late 2008. Club Residences start at \$300,000, per interest.

Kapalua Bay is being developed in collaboration with Maui Land & Pineapple Company, Inc., The Ritz-Carlton Development Company, Inc. and Exclusive Resorts, W. Architecture of Honolulu is the architect.

For more information, please visit our website at [www.kapaluabay.com](http://www.kapaluabay.com)



Interior rendering conceptual. Features and amenities are proposed and subject to change.



# Medallion Rug Gallery

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A man with dark, wavy hair, wearing a dark suit, white shirt, and a red patterned tie, stands on the left side of the frame. He is smiling slightly. The room is elegantly furnished with a large, ornate wooden table with gold leaf carvings in the center. A large, patterned rug covers the floor. In the background, there are red curtains, a potted plant, and a small statue on a pedestal. The lighting is warm and focused on the man and the furniture.

With one of the finest selections of handmade rugs, Medallion Rug Gallery has always been a reliable source. What I admire most about Medallion Rug Gallery is the dedication to providing both clients and interior designers superb service so that creating a beautiful living space is a pleasant process. When the process is enjoyable, it is reflected in the end result.

**David Kensington, Kensington & Associates**



*"I grew up in Kaua'i intimately aware of the beauty of nature  
and the amazing power of the sea. It changes your priorities.  
It alters your perspective on what is truly important in life. Family, friends and a  
connection to the land are what really matter."*

— Laird Hamilton (World-Class Surfer and Waterman)



For more information about the community of Kukui'ula,  
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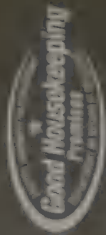
Obtain the Property Report or its equivalent as required by Federal or State Law and read it before signing anything. No Federal or State Agency has judged the merits or value, if any, of this property. This is not an offer or solicitation in any state in which the legal requirements for such an offering have not been met. Warning: CA Dept. of Real Estate has not inspected, examined or qualified this offering. Proposed golf, spa and recreational amenities are currently anticipated to be completed in 2010. © 2006, Kukui'ula Development Company (Hawaii), LLC. All rights reserved.

  
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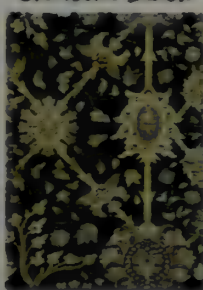
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Charcoal Black



Spiced Rust



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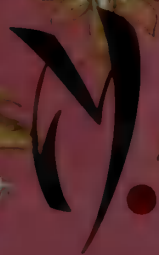
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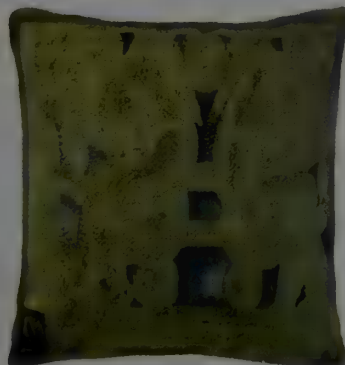
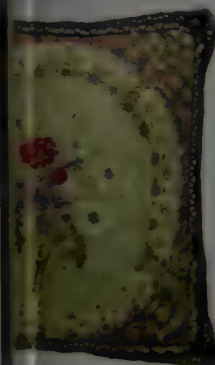
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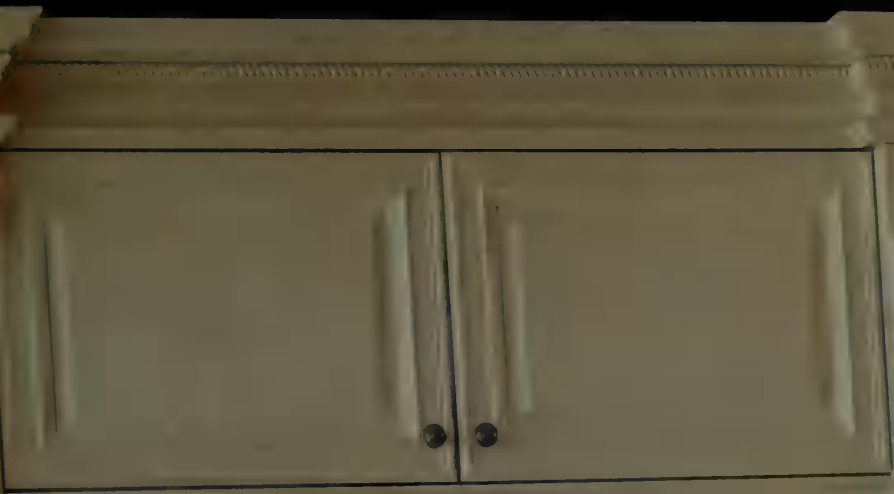


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# LIEBHERR

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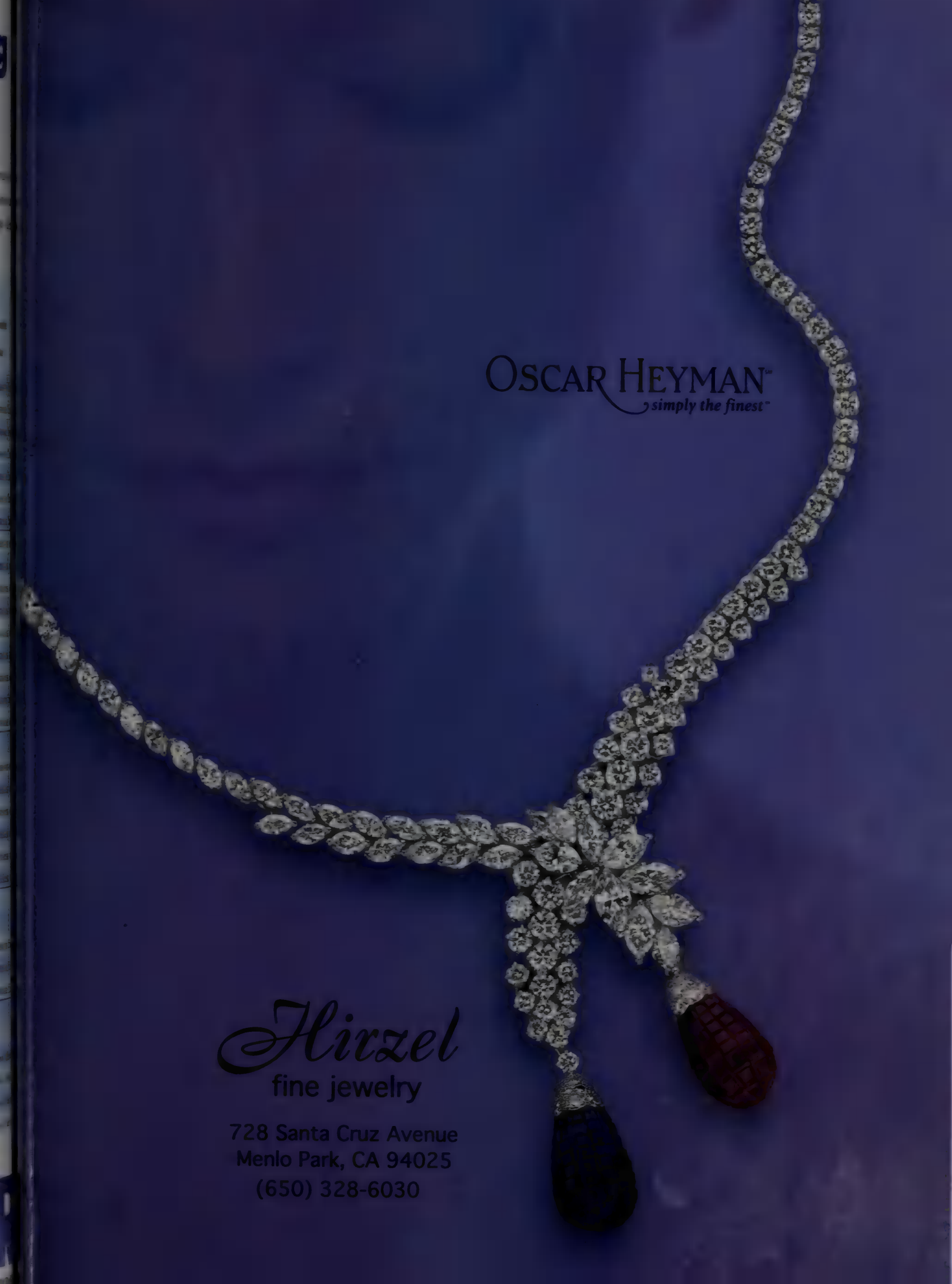
The name Liebherr symbolizes innovation, skill and drive. Recognized as a specialist in refrigeration and freezer technology worldwide, Liebherr consistently introduces new solutions for freshness. The combination of trendsetting materials and classic lines offer a distinct design that gives the products their unique identity. It becomes a tangible expression of the superior quality expected in a Liebherr appliance.

|                   | Type                         | Outside Dimension in inches<br>(H/W/D) | IceMaker                      |                 |
|-------------------|------------------------------|----------------------------------------|-------------------------------|-----------------|
|                   |                              |                                        | Number of<br>cooling circuits | Style           |
| Built-In          |                              |                                        |                               |                 |
| BFI 1051 Premium  | BioFresh/Freezer Combination | 24" 79-15/16"/24"/25-3/16"             | • 2                           | custom fit      |
| RI 1400 Premium   | Full size refrigerator       | 24" 79-15/16"/24"/25-3/16"             | 1                             | custom fit      |
| CI 1601 Premium   | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24-1/2"                | 2                             | custom fit      |
| CI 1650 Premium   | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24-1/2"                | • 2                           | custom fit      |
| CI 1651 Premium   | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24-1/2"                | • 2                           | custom fit      |
| SBS 2410 Premium  | Side-by-Side                 | 48" 79-15/16"/48"/25-3/16"             | • 3                           | custom fit      |
| SBS 3210 Premium  | Side-by-Side                 | 60" 84-1/4"/60"/24-1/2"                | • 4                           | custom fit      |
| BF 1051 Premium   | BioFresh/Freezer Combination | 24" 79-15/16"/24"/24-3/4"              | • 2                           | stainless steel |
| R 1400 Premium    | Full size refrigerator       | 24" 79-15/16"/24"/24-3/4"              | 1                             | stainless steel |
| C 1601 Premium    | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24"                    | 2                             | stainless steel |
| C 1650 Premium    | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24"                    | • 2                           | stainless steel |
| C 1651 Premium    | Fridge/Freezer Combination   | 30" 84-1/4"/30"/24"                    | • 2                           | stainless steel |
| SBS 240 Premium   | Side-by-Side                 | 30" 80"/48"/25-1/4"                    | • 3                           | stainless steel |
| SBS 245 Premium*  | Side-by-Side                 | 48" 80"/48"/25-1/4"                    | • 4                           | stainless steel |
| SBS 2415 Premium* | Side-by-Side                 | 48" 80"/48"/25-1/4"                    | • 4                           | custom fit      |
| SBS 320 Premium   | Side-by-Side                 | 60" 84-1/4"/60"/24"                    | • 4                           | stainless steel |
| Freestanding      |                              |                                        |                               |                 |
| CS 1301 Premium   | Fridge/Freezer Combination   | 24" 78"/23-1/2"/24-3/4"                | 2                             | stainless steel |
| CS 1350 Premium   | Fridge/Freezer Combination   | 24" 78"/23-1/2"/24-3/4"                | • 2                           | stainless steel |
| CS 1601 Premium   | Fridge/Freezer Combination   | 30" 81-1/2"/29-13/32"/25"              | 2                             | stainless steel |
| CS 1650 Premium   | Fridge/Freezer Combination   | 30" 81-1/2"/29-13/32"/25"              | • 2                           | stainless steel |
| SBS 2650 Premium  | Side-by-Side                 | 48" 78"/47-1/2"/24-3/4"                | • 4                           | stainless steel |
| SBS 3250 Premium  | Side-by-Side                 | 60" 81-1/2"/59-7/32"/25"               | • 4                           | stainless steel |
| Integrated        |                              |                                        |                               |                 |
| HC 1001 Premium   | Fridge/Freezer Combination   | 24" 69-3/4"/21-1/4"/21-7/16"           | 2                             | custom fit      |
| HC 1050 Premium   | Fridge/Freezer Combination   | 24" 69-3/4"/21-1/4"/21-7/16"           | • 2                           | custom fit      |
| SBS 20H0 Premium  | Side-by-Side                 | 48" 69-3/4"/21-1/4"/21-7/16"           | • 4                           | custom fit      |
| Wine Cabinets     |                              |                                        |                               |                 |
| WU 4000 Vinidor   | Wine storage Undercounter    | 24" 33-27/32"/23-1/2"/22-7/8"          | 2                             | glass door      |
| WU 5600 GrandCru  | Wine storage Undercounter    | 24" 33-27/32"/23-1/2"/22-7/8"          | 1                             | glass door      |
| WS 4000 Vinidor   | Wine storage                 | 24" 33-15/32"/23-1/2"/23-5/32"         | 2                             | glass door      |
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*continued from page 116*  
splendid proof to this cheerful assertion.

The entrance hall is a miniature gallery of 19th-century furnishings from around the world. A gilt mirror, atavistically crafted in the style of Louis XVI, hangs above an American Empire console, which is flanked by a pair of Biedermeier chairs with seats upholstered in Thai silk. A pair of *rouge de fer* Chinese porcelain vases and a matching bowl peek out from the console's bottom shelf.

"I attended a symposium

given by David Sanctuary Howard," says Eaves, referring to the late British expert on Chinese armorial porcelain. "I was absolutely enthralled by the topic and by his collection. I spoke to him, and he encouraged me to start collecting. I took it from there."

Among the rooms that Eaves added were a new kitchen and dining room; finally the living area could be freed of its function as a dining space, an awkward role thrust upon it by the house's previous owner. Now

*continued on page 121*

**LEFT:** The dining room, once a kitchen and pantry, "serves as a gallery for master drawings," says Eaves. He designed the oculi above the entrance at right. Mahogany William IV chairs join the custom table. Tiffany's flatware. **BELOW:** Eaves's collection of Chinese porcelain lines the shelves in the library.





# DATEBOOK

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## A Virtual Visit to "Architecture Days"



This fall's **Architectural Digest "Architecture Days"** event series goes virtual! Selected tours of notable neighborhoods, visits to local landmarks and lectures by renowned architects live on through online mini-documentaries, photography slideshows and full transcripts.

Log on to [www.ArchitectureDays.com](http://www.ArchitectureDays.com) to view features exploring the architecture of New York City, Los Angeles and Miami. Produced in association with Columbia University Digital Knowledge Ventures, the site will continue to add content relating to architecture and design throughout the year.

## Art for a Cause

**ARTWALK NY** unites artists and art lovers in an effort to help the thousands of homeless men, women and children in New York City. For the sixth year, Architectural Digest joins co-chairs Richard Gere, Carey Lowell and Kayce Freed Jennings at this annual event cocktail party and auction. All proceeds fund programs provided by Coalition for the Homeless.

Auction lots this year include a unique furniture collaboration by artist Jonathan Peyser with **Donghia**, an original design by Joseph Kosuth woven by **Bergamo Fabrics**, and a special holiday package with a Journey Diamond Jewelry necklace, courtesy of **A Diamond Is Forever**, as its centerpiece.



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Cosmetic Breakthrough

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## Dumb Luck Strikes Again!

Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo, on "photo-aged skin" was presented.<sup>1,4</sup> "As luck would have it," Dr. Mowrey states, "the anti-wrinkle oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream."

In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS/retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in the appearance of both overall skin tone and unsightly wrinkles for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution worked nearly 1.5 times faster than retinol (in measured parameters), and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

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Dr. Nathalie Chevreau, PhD, RD, Director of Women's Health at Salt Lake City based Basic Research<sup>®</sup>, exclusive distributor for Klein-Becker, explains, "Leading dermatologists agree that Botox is the preferred treatment for glabellar lines, that tiny little space of moderate to severe lines between the eyebrows. But ever since it was discovered that StriVectin could reduce the appearance of fine lines, wrinkles, and crows' feet... the kind of fine lines, wrinkles, and crows' feet that can add 10-15 years to your appearance and which costly medical treatments often leave behind... skin-care professionals have been recommending, and using, StriVectin." In fact, researchers believe non-invasive alternatives are better, because, Dr. Chevreau continues, "Topical creams and gels offer gradual, continual results, while the effects of injections, facial peels, and dermabrasions are rougher on the skin and wear off."

In other words, StriVectin-SD helps give you a youthful, healthy, glowing complexion faster than retinol, far superior to vitamin C, and without irritation, needles, or surgery. Even better, many dermatologists and plastic surgeons recommend StriVectin in conjunction with cosmetic procedures, including Botox.

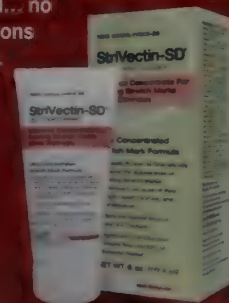
So, if you see someone applying an anti-stretch mark cream to their face, don't think they've gone off the deep end... they may be smarter than you think.

## Having a hard time finding StriVectin-SD®?

If you've been searching for StriVectin-SD, you already know it's become almost impossible to find. Don't bother with Neiman Marcus, they don't have it... Your best bets are MACYS, Sephora, Lord & Taylor, Bloomingdale's, or Saks 5th Avenue (they always try to keep it in stock) or, believe it or not, the pregnancy section of your local GNC or high-end supplement retailer. To be absolutely sure, you can order StriVectin-SD directly from Klein-Becker at:

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Since StriVectin-SD was designed as a stretch-mark cream, it comes in a large, 6-ounce tube. At \$135.00, StriVectin-SD is not cheap... but when used as a wrinkle cream, one tube will last approximately six months. EY the way, StriVectin-SD is backed by Klein-Becker's money-back guarantee. If StriVectin-SD doesn't make your skin look younger, healthier, and more vibrant, simply return the unused portion within 30 days for a full refund... no questions asked.



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## a remarkable turn of events, arguably one of the strangest in the history of cosmetics,

across the country are putting a stretch-mark cream StriVectin-SD® on their face to diminish the appearance of fine lines, wrinkles, and crows' feet. And, if consumer sales indicate a product's effectiveness, StriVectin-SD is short of a miracle. Women (as well as a growing number of "Boomer" men) are buying so much StriVectin-SD that a tube at your local cosmetic counter has become just as common as a tube of Botox. Has everyone gone mad? Well... not really.

## Scientific Breakthrough or Dumb Luck?

Though StriVectin-SD's functional components were backed by clinical trials documenting their ability to reduce the appearance of existing stretch marks (prominent because of their depth, length, discoloration, and texture), the success of StriVectin-SD as an anti-wrinkle cream is a "dumb luck," says Gina Gay, spokesperson for Klein-Becker, the manufacturer of StriVectin-SD.

When we first handed out samples of the StriVectin cream to employees and customers as part of our market research, the sample tubes were simply marked "topical cream with the lot number underneath," Ms. Gay explains. "The samples were passed to friends and family, and they became a little muddled and some people used this 'cream' as a facial moisturizer. As we began to receive feedback from users, like 'I look 10 years younger' and 'I can't see my crows' feet,' we knew we had something more than a stretch-mark cream. The point was, when we went home as store owners began reporting that almost everyone was purchasing StriVectin as an anti-wrinkle cream, we were buying it to reduce stretch marks."

Daniel B. Mowrey, PhD, Klein-Becker's Director of Scientific Affairs, says, "Clearly, people were seeing results, but we didn't have a scientific explanation as to why this reduction was occurring. However, based on the only positive reports, I started using it myself — applying it to my face after shaving." Dr. Mowrey adds, "One day, my wife tells me I haven't looked this good in years."

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References:

1. "Pal-KTTKS: an antiwrinkle treatment of a peptide: 4 months clinical double blind study vs excipient." 20th World Congress of Dermatology (60 subjects, 4 mos.)  
2. "Pal-KTTKS: an antiwrinkle treatment of a peptide: 4 months clinical double blind study vs excipient." 20th World Congress of Dermatology (204 subjects, 14 weeks)



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*Diamonds*

NEIMAN MARCUS BERGDORF GOODMAN STEPHEN DWECK BOUTIQUE, OSAKA, JAPAN

continued from page 117

serves as a temple of Biedermeier, where a rosewood cupboard, a fire screen and assortment of chairs and tables mingle with other 19th-century pieces from England and Russia. "This is a European house that just happens to be in Savannah," says Eaves. The columns, the moldings, the details—they're almost all inspired by European traditions. There's very little about that's American."

Above the portal that leads to the dining room is an oculus, designed and constructed by Eaves himself, a nod to Robert Adam, the master of 18th-century British Neoclassicism. The inspiration came from Long House, in England," he says. "I had always told myself:



Eaves transformed the empty shell into a cornucopia that overflowed with antiques reflecting his diverse passions, including Biedermeier and Neoclassical furniture.

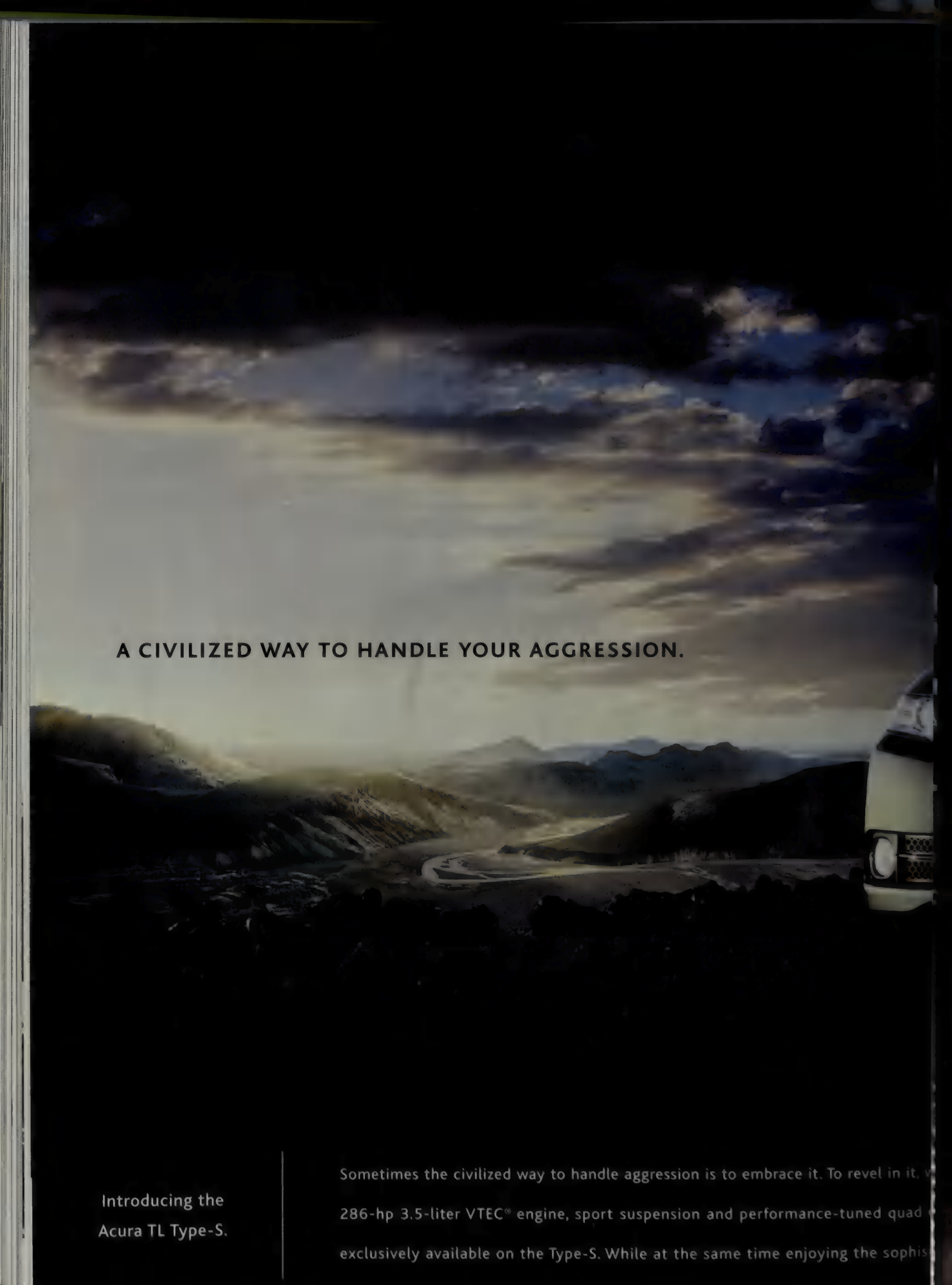


**TOP:** An early-19th-century French purplewood bed dominates a wall in an upstairs bedroom. A Biedermeier fall-front writing cabinet is at right. **ABOVE:** Japanese maples and vines border the walled garden. The cast-stone sculpture and the pedestal are from Haddonstone.

If I ever get to live in a house with high ceilings, I'm going to have an oculus. So I built one in my first Savannah house, and then I built a slightly different one for this house."

Upstairs, in the card room, a dozen built-in shelves display more than 100 pieces of Chinese export porcelain; more can be found in the library next door, mixing with antique Chinese tables and Regency pieces. Both rooms overlook the walled garden below, where Japanese maples and climbing vines combine to create a cool respite—and where the small pedestaled statue of a kneeling acolyte, ivy crawling around its base, can't help but evoke the famous image from the cover of Berendt's book. Like this jewel of a city, the capital of southern gentility, it's a little weathered and a little mysterious, and all the more exquisite for being both. □



A dramatic landscape photograph featuring a winding road that curves through a valley. The sky is filled with heavy, dark clouds, with a bright light source breaking through in the distance, creating a strong lens flare and illuminating the scene. On the right side of the frame, the front end of a white car is visible, including its headlight and grille. The overall mood is intense and powerful.

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### MONTECITO

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Besides being an exquisite example of a style that continues to find new devotees across the United States, the 1924 Knight House, by Myron Hunt, is a demonstration of how to build large without losing sight of the *small* details—what makes a house rich in character. The renovated 22,000-square-foot

Spanish-eclectic-style (Spanish Colonial Revival merged with Mexican hacienda) estate is on 16 ocean-view acres. In the main house, there are six bedrooms and 5.5 baths. Hunt's careful siting of the campuslike design gives its front an almost diminutive appearance. \$29 million. Call 805-565-8863.



### AUSTIN

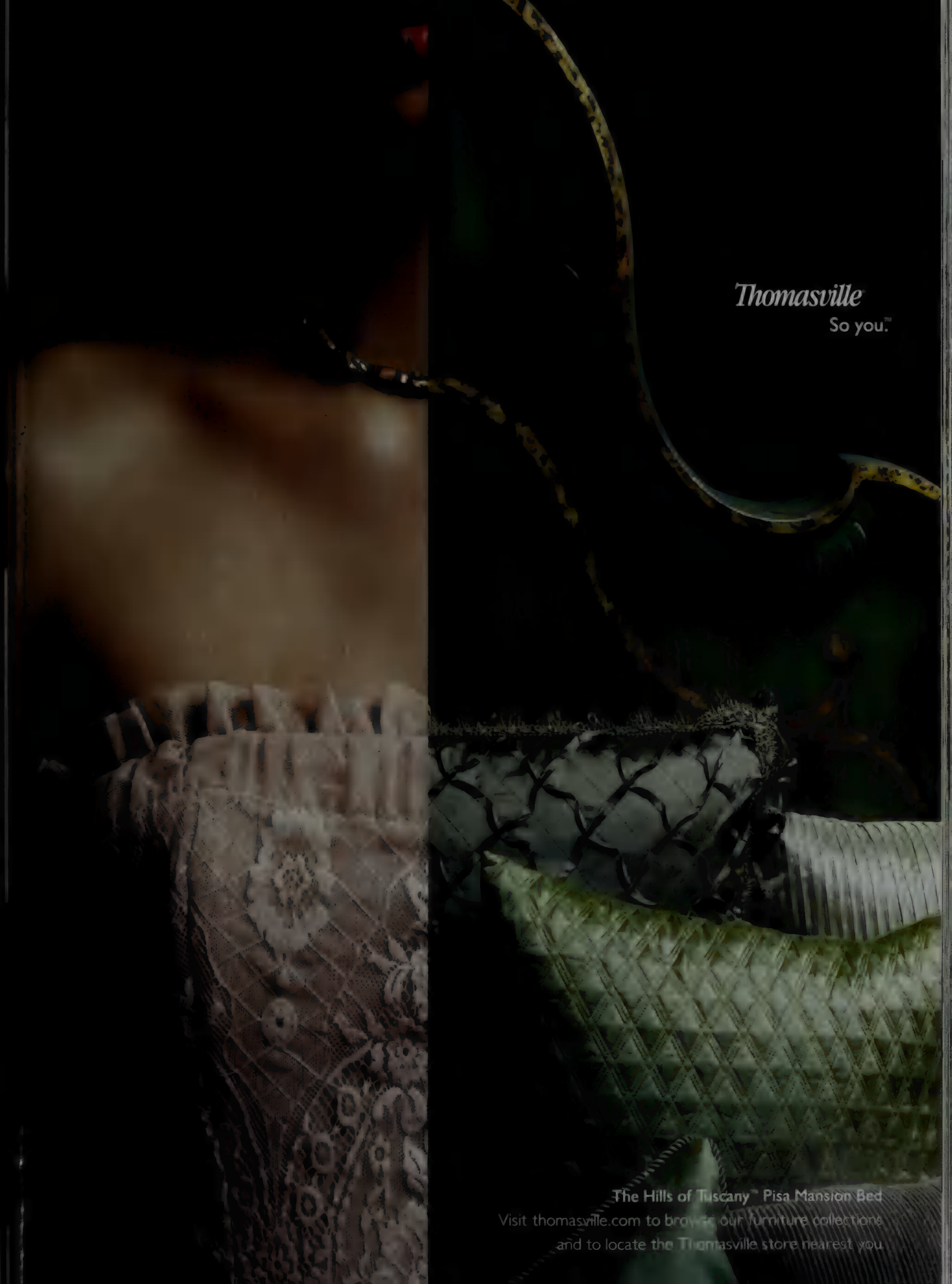
Texas Hill Country Modern

Like Louis Kahn, the revered Alan Taniguchi made his mark first as an academic, having been head of the architecture schools at the University of Texas and, later, Rice University. In Postmodern 1980, on two oak-forested acres of Austin's Cat Mountain, he realized a modernistic four-bedroom, three-bath two-story. It still looks fresh. \$1.25 million.

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*continued on page*



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## Estates for Sale



### MAINE

#### The Art of the Getaway

From the 1848 Greek Revival farmhouse's plank porch, little more than the occasional lobster fisherman is around to interrupt the enchanting quietude of Arey's Cove (left), a part of the sparsely populated island of Vinalhaven. The especially private clapboard-sided country house has three bedrooms and 2.5 baths—a total of 2,233 square feet, on just under two rolling acres. \$1.2 million. Call 207-372-8906.



### HARLEM

#### Riding the Waves of Change in a Cultural Capital



While it may be too late for a great bargain on a historic brownstone in the newly revived Harlem, there are still great houses to be found there. A particularly fine 1899 John Hauser-designed Queen Anne example on West 137th Street retains all its original woodwork, tile and other architectural details. \$2.595 million. Call 212-317-7726.



### SWITZERLAND

#### A Tradition of Refined Rusticity

Rare is the occasion when a historic Swiss chalet enters the market, as such houses traditionally remain with the same family for many generations. In the winter-sport paradise of Crans-Montana, part of the wood-architecture-rich canton of Wallis, a masterfully crafted

chalet dates to circa 1789. With its stone first floor and upper floors of square-hewn logs joined in the *strickbau* (knitted) manner and marked by elaborate carved ornamentation, the 2,400-square-foot five-bedroom is an icon. \$3.8 million. Call 41-22-707-46-60.

*continued on page*

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## Estates for Sale



### ENGLAND

#### Bath's Exception

In a city where one can hardly enter a street without confronting monumental Georgian architecture, an International Style house is a surprise. Built in 1939 according to a design by Molly Gerrard, it was sited discreetly amid the foliage of a two-acre quarry. Thus, the modernist and his neighbors are both satisfied. Like the gleaming white exteriors, the Art Moderne interiors, which include four bedrooms and three baths, have been restored. A luxurious new kitchen completes it. \$4.2 million. Call 44-20-7629-8171.

### SAN DIEGO On Coronado Island, the Construction of a Landmark Opportunity



Since its opening day in 1888, the 679-room Hotel del Coronado has been a destination—a regular stop for presidents, a popular choice for wedding parties and generally a haven for seekers of by-the-sea pampering. Its overscale Victorian wood architecture, protected since 1977 as a National Historic Landmark and now restored, will inform the

architectural design of 35 new luxury cottages, which are being offered individually as condos. The units are to be sited on the beach adjacent to the hotel (above) and sold furnished. Owners may occupy their units for up to 25 consecutive days of a 50-day period and up to 90 days per year. \$2.5 million to \$3.5 million. Call 619-522-8093.



*continued on page*

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# QUA BATHS & SPA AT CAESARS PALACE

## Designed For the Here and Now

Qua Baths & Spa is the latest addition to the roster of royal amenities at Caesars Palace, a legendary resort in the heart of the Las Vegas Strip. The recently opened 50,000-square-foot spa, stylishly crafted by Hirsh Bender Associates of Santa Monica and Allard & Conversano of Oakland, California, is designed to evoke the feeling of living "in the moment"; the origin of its name (Qua) is Latin, meaning "here." The alluring oasis is guided by the healing and calming powers of water, dynamic service standards and the social aspect of spa-going.



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Traditions of the ancient world are combined with a modern approach at Qua Baths & Spa. Reminiscent of the baths of classical Rome, vibrant gathering spaces in private men's and women's areas encour-

age a convivial spa atmosphere. Couple's studios provide romantic massages and body treatments, while tea lounges complete with a tea sommelier offer tasteful tea pairings and treatments. Also in the spirit of days past, Qua's exclusive Men's-Only Zone features a master barber, outfitted in an

iconic tuxedo shirt and cummerbund, who provides hot lather, straight razor shaves, manicures and pedicures. A steady stream of jazz music and state-of-the-art technology conducive to watching sporting events sets the stage for this relaxing masculine retreat.



## Qua Aesthetics

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Opposite page, left  
to right: A tea pairing;  
a couple's massage.  
This page, clockwise  
from left: Vichy  
shower treatment;  
Swarovski body art;  
a luxurious treatment  
room awaits.

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## LONG ISLAND Cold Spring Harbor Colonial

For an enormous percentage of the American population, Georgian, or, as in the 1933 Bateson House, Georgian Revival, is the nation's architectural style. During the peak of its first return to prominence, New York architect Mott B. Schmidt was the distinguished look's supreme champion, with

a client list that included Astors, Morgans, Vanderbilts and Rockefellers. For the Batesons, Schmidt created a regally proportioned 9,500-square-foot, 10-bedroom, 10-bath plan. As one would expect of a Schmidt design, the interior woodwork is immaculate. \$18.5 million. Call 516-922-9155.



## PALM BEACH

A New Act for Nuestro Paradiso

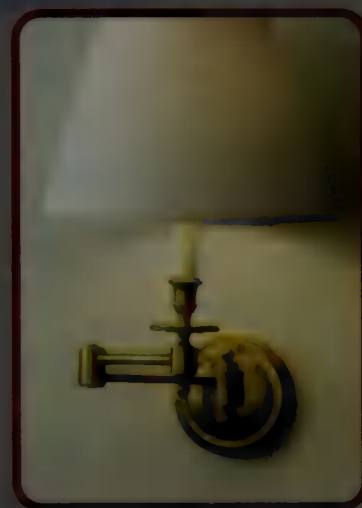


After a period in the early 1920s as one of Mediterranean Revival master Addison Mizner's chief designers, Julius Jacobs launched his own Florida practice, receiving in 1926 the unusual commission from Ellis Z. Nutting to design a villa

loosely modeled after a Czech castle. Now restored, Nuestro Paradiso, a house with five bedrooms, six full baths and two half baths—a total of 24,332 square feet—graces a spectacular oceanfront lot. \$24 million. Call 561-659-3555. □

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# ORIGINALITY COUNTS

A NOVEL TAKE FOR A CREATIVE  
COUPLE IN BEVERLY HILLS

Interior Design by Karin Blake/Text by Patricia Leigh Brown/Photography by David O. Marlow







The entrances to some residences are zealously guarded by hidden cameras or growling terriers. But step inside the Beverly Hills residence of screenwriter Paul Attanasio and his wife, Katie Jacobs, an executive producer of the television series *House*, and you are greeted by a mustachioed gent made of iron, with a revolver in his hand and a hole in his heart. The whimsical antique French iron shooting-gallery figure speaks volumes about the couple's 10-year collaboration with their designer, Karin Blake.

"Humor and originality are values associated with art and entertainment," observes Attanasio, a two-time Academy Award nominee, for *Quiz Show* and *Donnie Brasco*. "But they're also important things to have around you."

The residence, which the couple bought after the first of their three children was born, reflects both the imaginative nature of their work and their deeply rooted sense of family. It is also a subtle play on place, combining a Californian openness with an East Coast sense

screenwriter Paul Attanasio and producer Katie Jacobs's Beverly Hills residence, with interiors by Karin Blake, combines East Coast tradition with an eclectic point of view. OPPOSITE: The front entrance of a Colonial Revival house. "This is one of the most comfortable, well-thought-out places I've worked for a family," says Blake (above right). ABOVE: An antique French iron shooting-gallery figure, a circa 1900 American settle and a circa 1885 American high-wheel bicycle set the tone in the entrance hall.





The design, which began a decade ago, continues to evolve. "There are walls I looked at for two or three years before I found something I liked," Blake says. **LEFT:** In the living room, a 19th-century French artist's model is near an antique French armoire. A 19th-century weathervane sits on an antique English low table, flanked by vintage French garden chairs. **THIS PAGE:** The dining room is accented by a 19th-century bull weathervane and tin stars. Antique Windsor chairs surround a table custom-made by Blake.





They worked slowly, room by room, which Blake prefers. In a process she calls layering, each object becomes a meaningful presence.



ABOVE: Blake gutted the kitchen and, to expand it, eliminated a hallway and raised the ceiling height. Industrial windows extend across one wall. Viking range. ABOVE RIGHT: She custom-made the mantel in the family room to echo one in her house. The weathervane above it, she says, "is perfect" for Attanasio, who fly-fishes.



OPPOSITE: Attanasio says his office was meant to be a place where his kids could work, too. Bookshelves line its walls. The antique English table, bordered by vintage sewing chairs, lends the air of a workshop. "My view of myself as a writer is as a craftsman," he says, "so it fits with my image of myself." French doors open to the backyard.

of history, palpable in nearly every detail—from the ticking on plump pillows to the antique Blazing Star quilt on a master bedroom wall.

The couple were drawn to the house, built in 1938, by its solid, artful construction and its well-conceived floor plan. Attanasio and Jacobs are both East Coasters who met out West, and one of their first acts after buying the residence was to assuage their homesickness for New England autumns by planting maples, sycamores and other deciduous trees. "Los Angeles has this crazy polyglot architecture, where

a Mission-style house sits next to a Monterey colonial next to a Georgian next to a ranch," Attanasio says. "There's a very small stock here of traditional houses. These have an enduring appeal among people from the East Coast."

Though the starting point was steady, grounded architecture, the house needed to display the inventive qualities of its owners. "We're both in a creative business, and Karin is an artist," Attanasio explains. "We wanted to work with someone who would enrich our home in an artistic way, who could be idiosyncratic

and have a point of view. At the same time, this was a family home, and the artistic and the family were not at war. Katie and I wanted to be able to raise our children with a sense of the pleasure to be found in color, texture and ideas."

Blake comes from a background steeped in folk art and antiques—though based in Malibu, she grew up in Bucks County, Pennsylvania. Over time she helped her clients acquire pieces that, while not quirky for quirkiness' sake, reflected their creative spark.

"I tend not to do anything trendy or extreme," Blake ex-

plains. "I like open spaces, very minimal, with warm wood. Windsor chairs and tables that have been around for 100 years don't break and work perfectly with a family. It's a house that will age well, because in 10 years nothing will feel dated."

They worked slowly, room by room, which Blake prefers. In a process she calls layering, each object becomes a meaningful presence, as opposed to one-fell-swoop decorating. They began with the kitchen, demolishing a hallway, raising the ceiling and replacing a solid wall with industrial windows.

The family tends to gather









Blake designed the maple four-poster bed in the master bedroom. At the foot of the antique trunk, beside it hangs a circa 1880 Blazing Star quilt. A lamp made out of a mannequin is in an antique wooden trunk table. Douglas lounge chair fabric. Blake's vintage trucks on shelves in the hallway in the master bedroom. "When you see them in one group, it has more of an architectural feel," she explains. "If you had just one, it would be just cute. I hate cute."



here, surrounded by the humor of antique market signs—the first of many pieces of American, French and English folk art acquired by Blake. "There is something about the humor and accessibility of folk art that speaks to both of us," Attanasio says. The couple like to cook, and the screenwriter has a hidden talent for homemade bagels, no mean feat. ("I'm the foremost gentile bagel maker in Los Angeles," he jokes.)

Blake handpicked each object with the couple in mind: the French butterfly-shaped mirror in the powder room, the antique French clock face in the living room, the vintage sewing chairs in Attanasio's office. She frequents antiques shops, auction houses and flea markets on both coasts, acquiring objects as she goes, including the rare hooked rugs scattered throughout the residence and a 1940s mannequin transformed into a lamp.

The designer and the couple have become so comfortable with each other that Blake will sometimes sneak into the house à la Santa Claus, leaving behind an enchanting new object. She will call later for their opinion. "The trick is noticing," Attanasio says. "It's our own version of *Where's Waldo?*" □



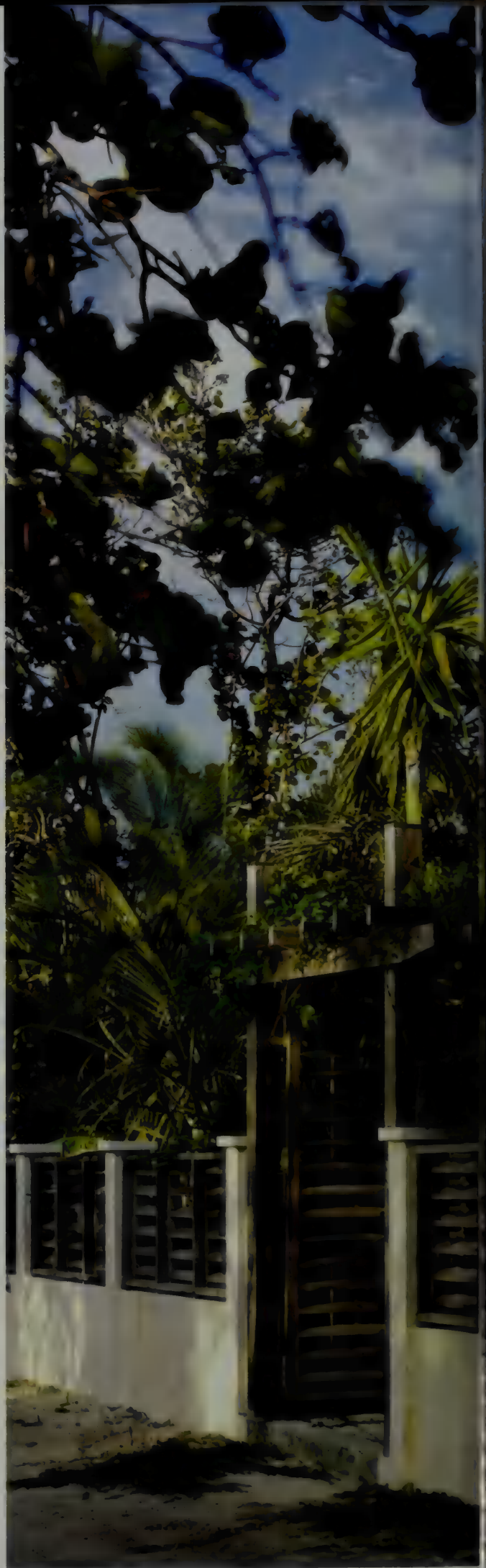


# Tropically Integrated

SPINNING THE BAHAMIAN COLONIAL COTTAGE OF OLD INTO A DESIGN OF ITS OWN PLACE AND TIME



Architecture by Lubrano Ciavarra Design  
Interior Design by Port of Call  
Text by Gerald Clarke/Photography by Steven Brooke





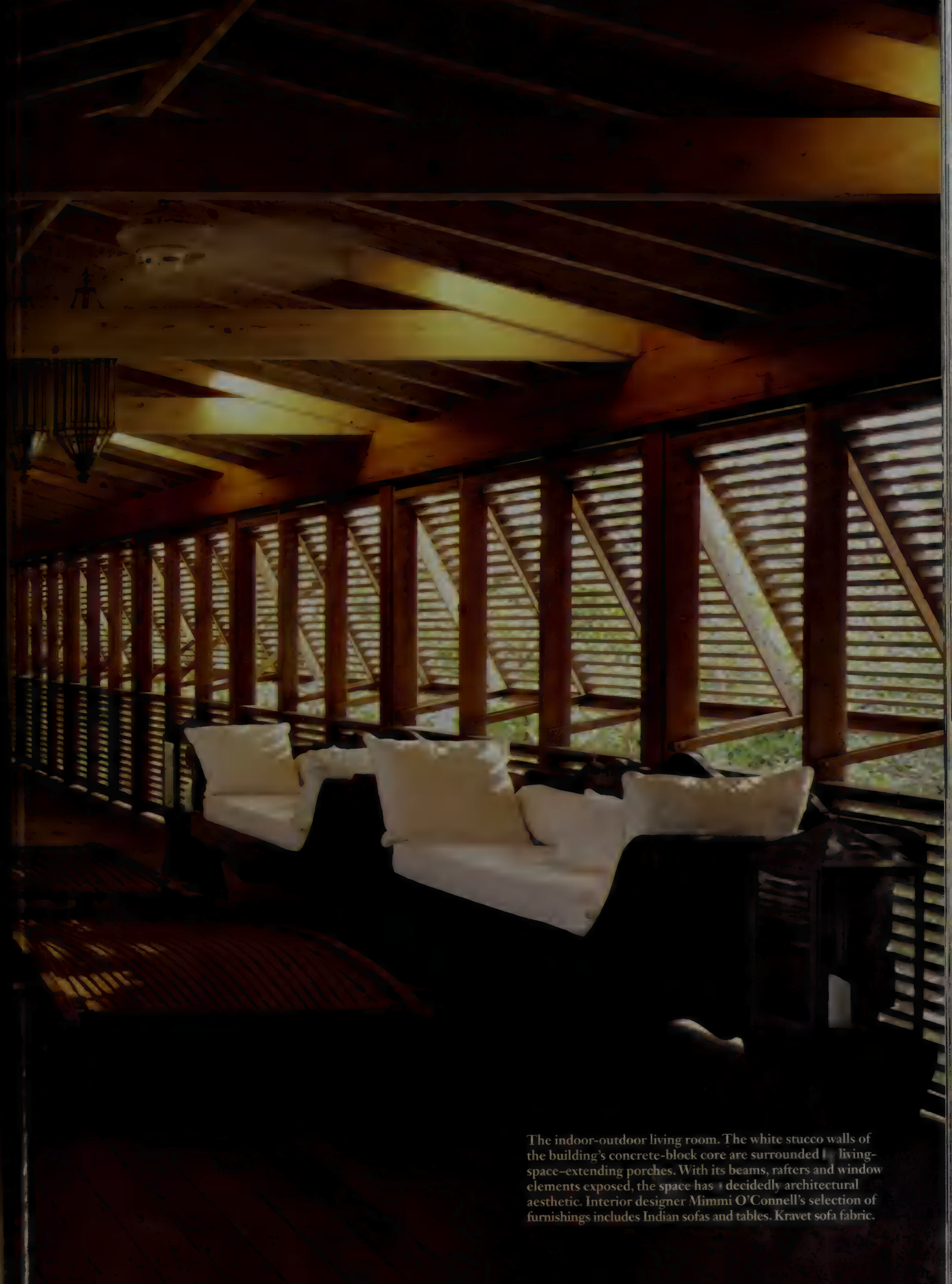
For a client's house on Harbour Island in the Bahamas, Lubrano Ciavarra Design utilized Bahamian colonial-era forms and natural materials to conceive a house that reflects the island's sense of place. Among the innovations of the design is the *ipe*-wood shutter system, which wraps around each of the three small, function-specific wings (sleeping, living, kitchen). OPPOSITE TOP: The property's beachfront side. OPPOSITE BOTTOM: The guest-wing entrance.











The indoor-outdoor living room. The white stucco walls of the building's concrete-block core are surrounded by living-space-extending porches. With its beams, rafters and window elements exposed, the space has a decidedly architectural aesthetic. Interior designer Mimmi O'Connell's selection of furnishings includes Indian sofas and tables. Kravet sofa fabric.







OPPOSITE: The double-height library has built-in bookshelves constructed of *ipe*, which is termite-resistant. Its stair- and catwalk-balustrade design was inspired by that of the area's old colonial cottages. Where the shelves meet the pickled-cypress ceiling, the architects concealed an air-conditioning system and uplighting.

The village is situated on the west side of that little patch of the Bahamas called Harbour Island, and natives say you would have to be crazy to build a house on the island's other side. That's where hurricanes strike. But that's also where there are long stretches of pink sand and dazzling views to the farthest horizon. And that, of course, is where a French-born New Yorker decided to plant her tropical retreat. If she could not stop the hurricanes, she could build a house that would stand up to them as much as possible.

To design that house, in 1999, she hired two young Manhattan architects who had just launched their own firm, Lubrano Ciavarra Design. "She was our first official client," says Lea Ciavarra. "She was our *Medici*," adds Anne Marie Lubrano. "She allowed us to explore."

Exploration meant research in books and magazines, as well as trips to Harbour Island itself, which is only a short ride on a water taxi from an airport on Eleuthera. It also meant a visit to a balmy enclave closer to home—the tropical house at the Brooklyn Botanic Garden. "We went there more for inspiration than specifics," says Ciavarra. "But we were inspired by the palm trees." While they



ABOVE: On the side that faces the ocean, an *ipe* deck reaches from the edge of the house to the swimming pool. LEFT: The master bedroom. "The idea of this room," Anne Marie Lubrano points out, "was to sleep under the grand canopy of the peaked roof, lulled to sleep by island cross breezes from the bay and ocean beyond." A wood wall separates the bedroom from the bath.



were still at the drawing board, Hurricane Floyd struck the island, blowing away a dune on their client's property and persuading them to relocate her house 25 feet farther back from the high-tide line. When the islanders warned against hurricanes, they were not joking.

The owner wanted a house big enough for her family and friends: five bedrooms and a small stand-alone cottage. Out of respect for the island's friendly and understated traditions—"There's no sense of us and them on Harbour Is-



land," says Lubrano—she also wanted it to inconspicuously blend in with the landscape. How do you make less out of more? The architects' solution was to nestle the house into the dunes in such a way that it tricks the eye. Viewed from the beach, it looks not like one house but like a group of small cottages. Only from the road side does it rise to its two full stories.

To make the structure look less imposing and to more effectively integrate it with the site, the architects also divided the house into three sections, with a wing each for sleeping, living and the kitchen and other service functions. The centerpiece of this island refuge, a place where everybody meets, is the soaring two-story library, which, at the client's request, was made into a cubelike space, 24 feet high and 24 feet on each side. Lubrano likens it to a Rubik's Cube without the puzzle. As in most other portions of the house, that cavernous cube is lined with a very dense South American wood called *ipe*. "We picked it because it resists termites, which are an issue on the island," says Lubrano.

Like the rest of the house, the exterior walls of the library are encased in a finely crafted system of louvers, designed to allow easy entry to cooling breezes from the water while screening and softening the intense rays of the Bahamian sun. At night the louvers do the reverse, filtering light from the inside so that, to someone standing on the beach, the house gives off the enchanting glow of a Chinese lantern.

The result of so much thought and effort is what Mimmi O'Connell, an interior designer for the London firm Port of Call, calls a house of discipline and simplicity. Though she bought "some wonderful Oriental pieces," O'Connell says she kept the interior very simple. "You don't need much furniture when you've got good views and that wonderful space," she says.

Out of respect for the islanders, the owner insisted on using only local craftspeople to construct the house. She even went so far as to buy them power tools when she discovered they had none. Lubrano and Ciavarra soon learned island ways. One day the contractor called to say he needed nails. What kind of nails? they asked. "As long as my finger," he replied. However simple their methods, the island craftspeople amazed Lubrano and Ciavarra with their abilities. "Some projects can be difficult, but this was a happy one," says O'Connell. "It was happy from the beginning to the end." □





At the oceanfront elevation, the projecting wings of the kitchen, right, and master bedroom, left, establish a patio space with a trellis. As the architects intended, the unfinished walls and cedar roof create a subdued visual counterpoint to the greens of the organic landscape treatment, the work of the owner, and the Bahamian sky.





# REVISION OF

REFINING THE FAMILIAR



# PARK AVENUE

FOR BARBARA GOLDSMITH



Art, books and light fill author and historian Barbara Goldsmith's Manhattan apartment, designed by Mica Ertegun, MAC II. In the living room, Roy Lichtenstein's *Forest Through the Trees*, 1983, at right, near sculpture *Head*. Elie Nadelman's *Acrobat with Petit Neuf* rests on the *key table*, which was made from a coromandel screen.





Interior Design by Mica Ertegun of MAC II

Text by Joseph Giovannini/Photography by Peter Aaron/Es

**L**ike a reluctant bride, best-selling author and historian Barbara Goldsmith said yes only with hesitation. "I really didn't want to renovate. But I'm on the 17th floor, with windows on all sides, and I've never been in an apartment with such gorgeous light. I thought I'd open up the space

a bit, but it was like revising the first draft of a book: I could just touch it up. I had to rewrite the entire apartment."

With 12-foot ceilings at the top of a venerable Park Avenue dowager, Goldsmith's apartment still had an Edwardian layout that compartmentalized the light and separated the formal and family rooms from

"When you have a piece of beautiful furniture," says Ertegun (left, with Goldsmith, right), "it's better to see that. And Barbara has such beautiful paintings: Why look at a tassel?" **ABOVE:** The gallery opens to the living room, right, and the dining room/library, left. *Moon Garden II*, a 1984-88 work by Louise Nevelson, is at center. A Sam Maloof rocking chair is at l



aff she didn't have. She decided to merge the living room, dining room and library into a 10-foot-long space, revealing a sweep of windows, and to combine the staff quarters into an expanded, open kitchen.

"I was coming from a traditional apartment and wanted the look of a loft," she says. "After all, it's 2006, and I don't need a needlepoint. I needed a real working office with enough room for two computers. I wanted to have a library that doubled as a dining room, where I could be surrounded by the books I love."

Goldsmith emerged from the first phase of the renovation with a well-planned, con-

temporary architectural shell, but she didn't yet have a home. Enter Mica Ertegun, of MAC II, a designer who practices the fine art of creating comfort and elegance from the familiar. She fluently mixes furniture and objects from different times and places, putting that 18th-century French bergère next to a Chinese-style chair or a modern chair with an antique French desk. The common threads are quality, individuality and authenticity. She uses only natural fabrics and eschews bright colors and high contrast. Understated hues with rich undertones unify it into a mellow whole.

"We do simple things with-

Stone Roberts's oil *Paul and Caro*, 1992, above the living room fireplace, is flanked by *Family Group*, 1957, by Henry Moore, left, and *Bagdad* by Günter Haese. An Adamesque chair is beside a circa 1920 Austrian table; a Louis XV fauteuil, signed by Cresson, is near the sofa. Works from Jim Dine's *Five Palettes* series line the wall. *Mick Jagger*, 1975, by Andy Warhol is in the gallery.

out being minimalist," says Ertegun, whose associate Mica Duffy collaborated on the project. "Barbara asked us to put it all together. Her main interests were her books and her paintings, about which she's passionate."

Goldsmith didn't care whether Ertegun used her old furniture, but, she recalls, "Mica said, 'Let's see what you have. Those two Cresson fauteuils are gorgeous. Let's use your mother's coromandel low



“Design has to look effortless,” says Goldsmith. “It’s the same for a writer.”

table, and that Déco vase.’ She took my Ruhlmann bed out of storage. But she touched everything with a magic wand. She has this incredible talent for pulling things together, and an infallible sense of scale.”

“As long as you have good pieces, you can mix anything,” explains Ertegun. “But it all has to be considered within a global view.”

The designer found places for paintings and for the furniture from Goldsmith’s previous apartment and added pieces, including an Art Déco dining table that doubles as a library table, which she found at a Paris flea market. She arranged the furniture and paintings into a comfortable but complex mix.

The result is an intimacy bred of detail: Furniture, paintings and family pictures weave in a way that makes Goldsmith’s 4,500-square-foot apartment autobiographical. For this historian, personal memory blurs into cultural memory. In a corner of the lofty space, a gold wreath and a rare statue of a reclining figure, both Roman, stand next to a recent grisaille drawing by Stone Roberts, all on an 18th-century Dutch marquetry table with spiral legs. The stretch of windows frames city views, as if bringing Mondrian’s *Broadway*

“Instead of jewelry,” says Goldsmith, “books have become my *Breakfast at Tiffany’s*.” **RIGHT:** The dining room/library. Ertegun bought the Art Déco table at a Paris flea market; the chairs were designed by MAC II. At rear is *Three Weeks*, 1957, by Larry Rivers. Brunswick & Fils bench fabric.











Above the bed in the master bedroom hangs *The Unknowable*, a 1952 oil by Irene Rice Pereira, top. Bruno Lucchesi's sculpture *Girl on Chair*, 1959, is in the foreground. A signed Leleu cabinet stands near the window. Shade and footstool fabrics from Bergamo. E. Braun & Co. bed-covering. Lorin Marsh bedside tables. Ruhlmann bed, Maison Gerard.

*Boogie Woogie* inside to complement the collection.

The whole interior transmits Goldsmith's keen intellectual curiosity. In the guest room, a signed Cartier-Bresson photograph dedicated to Goldsmith faces a David Salle paint-by-number work. Books by James Joyce share a shelf in the study with pictures of Goldsmith in her early journalism days, on sets with Cary Grant and Clark Gable. Another picture shows her in Angkor Wat.

"Design has to look effortless," says Goldsmith. "It's the same for a writer or a dancer—it needs to just flow, and that's what Mica does so well. But she's also a problem solver. I like to seat 24 at dinner. Until she came, I thought I'd have to have two tables, or maybe one against the wall. This is the perfect library *and* dining table. Form follows function."

In this renovation, the great reward, besides the light, is the reunion between the bibliophile and 100 boxes of books exhumed from storage. On a typical afternoon, Goldsmith has volumes spread out on the dining table, with another stack by the wing chair in the corner, where she likes to read between a loft-size painting by Larry Rivers and the view onto her quadrant of Manhattan's *Boogie Woogie*. Ertegun has created a design in which Goldsmith can settle in, spread out and live her thoughts—a portrait space in which she can be herself, simply. □

Visit [ArchitecturalDigest.com](http://ArchitecturalDigest.com) to see a video of Mica Ertegun discussing her work.



# Discoveries by Designers



## The History of Hungary

In downtown Budapest, **Ernst Galéria** offers an extensive collection of Central European fine and decorative arts. **Emily Summers** enjoys the gallery's selection of Hungarian arts. A significant vintage film poster collection (left) features work by Hungarian graphic designers. Empire, Biedermeier, Jugendstil, Bauhaus (left, a table and chairs were restored to the original colors) and Art Déco furnishings also fill the gallery. With original turquoise paint and ceramic tile, a chair (top right) is from



the school of Koloman Moser. Ceramics from the 1920s to the 1960s are also featured, including two vases from Géza Gorka (above, front) and one from Wiener Werkstätte artist István Gádor (above, rear).

Ernst Galéria, Irányi u. 27, Budapest 1056, Hungary; 36-1-266-40-16  
www.ernstgaleria.hu

"I found many treasures, including an early variation of the elephant trunk table by Adolf Loos."



## Room to Grow for Guéridon

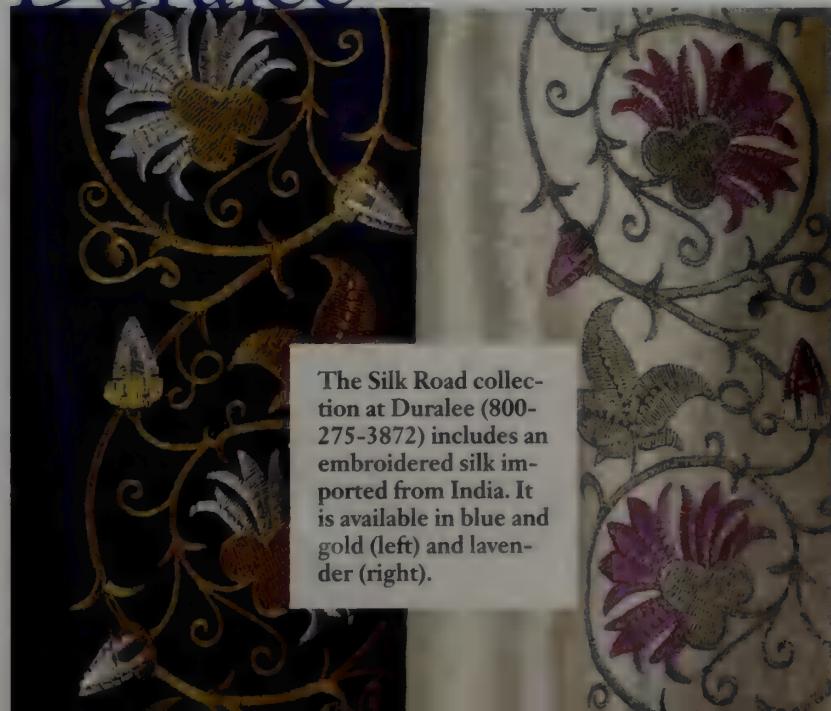
Guéridon's new Chelsea gallery is three times the size of its previous location. More space means more room for mid-20th-century European treasures. Its collection of lighting by Serge Mouille is the only reedition licensed and produced by the artist's widow, Gin Mouille. A ceiling lighting fixture (right), with six arms, is a 1953 Mouille design. Roger Capron, a friend and collaborator of Picasso's, modeled a wall sculpture (below) on a mural-like work he had done with Jean Derval for a Saint-Tropez hotel.

Guéridon, 37 W. 20th St., New York, NY 10011  
212-462-2149; [www.gueridon.com](http://www.gueridon.com)



The Élysée chair, right, was designed by Pierre Paulin for the Palais de l'Élysée.

## Duralee



The Silk Road collection at Duralee (800-275-3872) includes an embroidered silk imported from India. It is available in blue and gold (left) and lavender (right).

continued on page 178



# Romancing History

NEARLY A CENTURY AFTER ITS CELEBRATED DEBUT, THE  
98-ROOM CAROLANDS IS FINALLY A HOME



Architecture by Ernest Sanson  
Interior Design by Mario Buatta  
Text by Therese Bissell  
Photography by Mick Hales

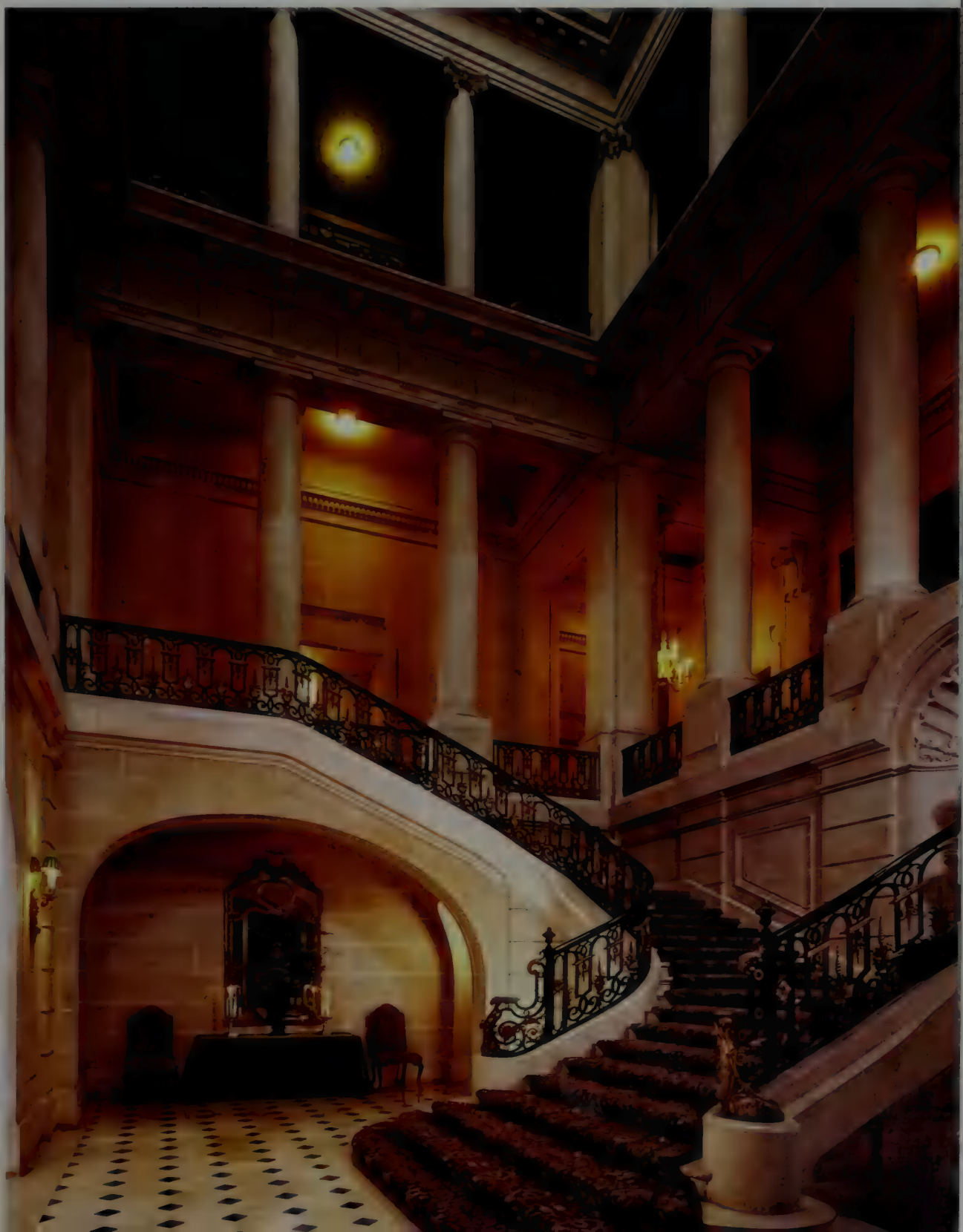


the 98-room Carolands, a private house constructed in 1916 in Hillsborough, California, in a Beaux Arts design by Ernest Sanson, recently saw its five-year restoration realized. Interior designer Mario Buatta helped lead the effort. OPPOSITE: The west elevation.

**M**ost single-family residences that are deemed of sufficient cultural value for inclusion on the National Register of Historic Places follow a linear, uncomplicated path to recognition. Significant architecture and/or occupant and/or moment in time. Carolands, the 98-room Beaux Arts château in Hillsborough, California, has a decidedly more cinematic narrative—having been, in fact, the subject of a recent documentary (*Three Women and a Château*) that recounts, through various eras of ownership, love and betrayal, fortunes amassed and lost, a murder and lesser scandals. The latest event of note in the building's saga provided a classic Hollywood ending: After chronicling nearly a century of unrealized aspirations for the château, the film closes triumphantly with the substantive, five-year-long rehabilitation at the hands of its current owners and their interior designer, Mario Buatta.

Railroad car heiress Harriet Pullman Carolan in 1912 commissioned architect Ernest Sanson and landscape architect Achille Duchêne, both of France, along with San Francisco architect Willis J. Polk to create what she named The Carolands. Carolan wanted a showplace: a structure loosely

**ABOVE RIGHT:** The north elevation. With new stuccowork and the replacement of the roof's slate tiles, as well as the windows and doors, the interiors were revived. **RIGHT:** Sanson's dramatic entrance received the attention of Buatta, who dressed the stair in a new carpet, from Stark.





modeled, as was the Palace of Versailles, on the 17th-century French masterwork Vaux-le-Vicomte and commandingly situated at the highest elevation on the San Francisco Peninsula (in order, the legend goes, to “look down on the Hearsts”). It would be a 65,000-square-foot architectural tour de force whose debut programmatic

achievement was supposed to be the luxurious accommodation of friends traveling west for the 1915 San Francisco Pan-Pacific Exposition.

The Carolans separated two years later (he had never championed the monumental building project). Both departed the château, leaving it unoccupied for a decade until

Harriet remarried and again took up residence.

Although the United States government once considered its viability as a western White House, the château remained in Harriet's hands until 1945, the year she sold it to a developer. Later that year, the 544-acre property was subdivided into residential parcels, creating

what is now Hillsborough. In 1950 the château was purchased by Countess Lillian Remillard Dandini, a San Franciscan who had married into Italian nobility and whose stewardship of the estate protected it from demolition. A series of transgressions (and transgressions: a caretaker stabbed two teenage girls on the grounds, killing one)



ABOVE AND OPPOSITE: The sitting/card room, where the parquet floor and ornate plasterwork of the walls and ceiling have been meticulously restored. The paintings on the overdoor panels were applied when the house was first built, under the supervision of architect Willis J. Polk. Among the newly added antique furnishings—many are of French origin—is a 19th-century lacquered secretary, from Guy Regal. The drapery stripe, club chair and sofa fabric are from Brunswick & Fils. The canapé fabric is from Clarence House.







BELOW: The double-height library has a catwalk and built-in shelving with glass doors and elaborately carved ornamentation. The damask on the sofa is from Stark, as is the 19th-century Aubusson. The club chairs behind the sofa are covered in a striped fabric from Brunschwig & Fils.

OPPOSITE: In the care of its present owners, the historic house's formal dining room continues to accommodate large gatherings. The *faux-marbre*-finished walls and the ceiling's sky mural are original. The 19th-century cane-back chairs have seat cushions made with a fabric from Stark.



of them) occurred until 1998, when a doctor and her husband acquired what was by then the storied but seismically damaged and otherwise vastly deteriorated five-and-a-half-acre Carolands. Intently interested in its history and potential, she set out to revive the stucco-clad, reinforced-concrete-

and-brick building and "bring it into the 21st century" for the immediate use and enjoyment of her large family and, long-term, as a gesture to the community. Enter New York-based Mario Buatta, who had designed several residences for the couple. They knew him well, and Buatta, the doctor

says, "knows period, style, scale and color like no one else."

"We added creature comforts," Buatta says, pointing out that despite the fact that Sanson was distinguished by the livability of his elegant French residences, "the house was of its time: drafty and furnished sparsely with tiny, wood-framed

chairs. Everything was on legs and it was all very formal and stiff." Buatta, whose trademark is soft, ample upholstery, added a mix of 18th- and 19th-century pieces, some of which he says his client bought at auction in New York and Paris, and others he designed after Napoleon III style. "We











Intently interested in its history and potential, she set out to revive the building.

Carolands was built, houses were underfurnished, in my opinion," he says. "What we did is not overwhelming. We made it to today's standards and tried to keep some of the old restraints."

The château's historic features—interior finishes, including ornamental plaster

and imported French paneling—were, for the most part, preserved. The stucco façade was stripped, the large cracks filled and the stucco reapplied as if never disturbed. San Francisco architects Page & Turnbull upgraded the exterior circulation, installing a

*continued on page 221*



Below: Lacquered Chinese panels line the Chinese Room, which has a black-and-white-marble floor. ABOVE: For the florid walls of the master bedroom, Buatta chose a pale pink glaze. The fabrics on the desk chair, the *duchesse brisée* and the draperies are from Schumacher & Fils. OPPOSITE: The three-story atrium.







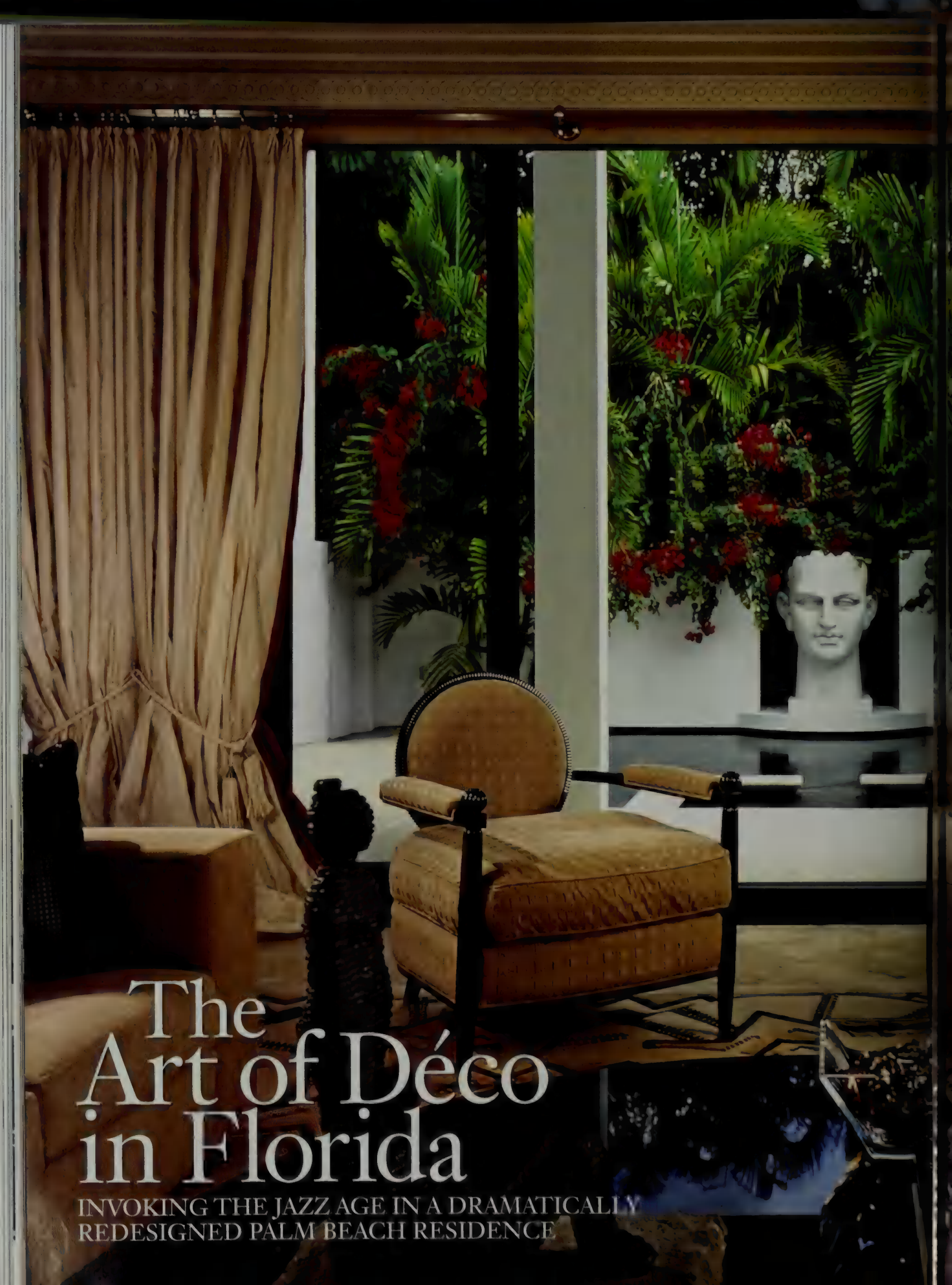


ABOVE: A guest room has ornate crown molding and its own fireplace with a carved mantel. LEFT: For another guest room, the designer selected a geometric-patterned carpet and, at the foot of the bed, a settee, which he upholstered in a Cowtan & Tout fabric. Floral print fabric, Scalamandré.



ABOVE: The imposing east elevation overlooks gardens designed, like those of the rest of the property, by acclaimed British horticulturist and landscape designer Martin Lane Fox.





# The Art of Déco in Florida

INVOKING THE JAZZ AGE IN A DRAMATICALLY  
REDESIGNED PALM BEACH RESIDENCE



Interior Design by  
Geoffrey Bradfield, ASID  
Text by Gerald Clarke  
Photography by Kim Sargent

Everybody has a motto, a guiding principle on how to live—even if it's only "Eat, drink and be merry." Geoffrey Bradfield borrows his maxim from Oscar Wilde, who wrote that there is an art to living—that life itself is, in fact, "the first, the greatest, of the arts." It's a good motto for all interior designers, whose job it is, after all, to create the surroundings in which their clients can also live artfully. "Wilde's lines ring true for me," says Bradfield. "We create our interiors as a backdrop for our lifestyles, to enhance and illustrate the way we choose to live."

But what would the always quotable Wilde have said about the Art Déco-style house Bradfield has designed for financier George Mann in Palm Beach, Florida? Well, Wilde the playwright doubtless would have admired Bradfield's flair for the dramatic. When Mann bought the house, a spiral staircase was plopped down right in the middle of the living room, as ugly and awkward as "a military mustache," to use Bradfield's words, "all waxed and dour." The designer took a razor to that ungainly protuberance, re-

Designer Geoffrey Bradfield filled financier George Mann's Palm Beach house with 1930s style. LEFT: The living room. Glass walls look out to the courtyard and an Enrique Mancini sculpture. Bergamo chair fabric. Brunschwig & Fils drapery and red pillow fabrics. Clarence House sofa silk. Donghia black pillow fabric. Crystal dishes, Tiffany's.





LEFT: "One of the most important architectural moves," Bradfield says, "was the removal of the original circular staircase" in the living room. He designed a new one—finished in macassar ebony and brushed steel—that "lost none of our theatrical intent" and used the same materials for the bar, at rear. He created the silk-and-wool rug with Ruhlmann textiles in mind. A Lambert-Rucki bronze is near the stairs; a Boaz Vaadia sculpture is on the low table.



placing it with stairs along the wall of his own design. In an homage to those classics of Art Déco design—RKO's elegant black-and-white musicals of the 1930s—he constructed it out of tubular brushed steel and macassar ebony. "You can see Fred Astaire and Ginger Rogers coming down those stairs," he says—and you almost can.

More dramatic still is the enormous marble head of a man that stares into the living room from the other side of the swimming pool, as startling as the bust of Ozymandias in Shelley's poem. Sculpted by Enrique Mancini, the head is so heavy—3,200 pounds—that it had to be lowered into place by a crane. "We had to redesign the whole pool," says Mann, who shares the house with

ABOVE: "I wanted the dining room to feel as if one were inside a Fabergé egg," Bradfield (below) explains. Roy Lichtenstein's 1970 *Modern Head Relief* is at right. Polished nailheads accentuate the pattern in the wallcovering, from Clarence House. The chandelier and the circa 1925 furniture are from Sotheby's. Bergamo chair fabric.









his wife, Carla. "Otherwise you would have banged your head on an overlay lip while you were swimming. We also discovered that the utility lines were exactly where we wanted to put the head. Water. Electricity. Everything. We had to move them all."

To add to the visual drama of that giant head, Bradfield put a black mirror behind it so it looks as if it is floating on the surface of the pool. "The two points of vision in the living room are the fireplace and the Mancini head," he says. "They're exactly opposite each other, totally aligned. One is in, one is out, and there's a visual synergy between the inside and the outside."

Mann's previous homes, in Toronto and Palm Beach, had leaned toward either formal French or informal Mediterranean, and the Toronto apartment he now lives in favors Biedermeier. But when he bought his new house, he knew it had to have a different look. "I'm impressed with the clean lines and freshness of Art Déco," he says. "It's more fun and a lot lighter than other styles. I picked Geoffrey to do this house because of his reputation for Art Déco and the beautiful work he had done in the past. I looked for Art Déco items by myself in Paris, but I saw so many things that I was confused. I told Geoffrey that we would have to go together, and he was able to organize the whole thing in one day."

"When good Americans die they go to Paris," said Wilde. But Bradfield and Mann did the opposite: They brought Paris to America. Almost everything—from the gilt fire

Taffeta draperies and a burlap wall-covering, from Schumacher, add intimacy to the library. The gondola-style chair was custom-made in Paris. *Composition à Deux Personnages*, a 1921 painting by Albert Gleizes, hangs over the console. The blown-glass vase is 1930s French.





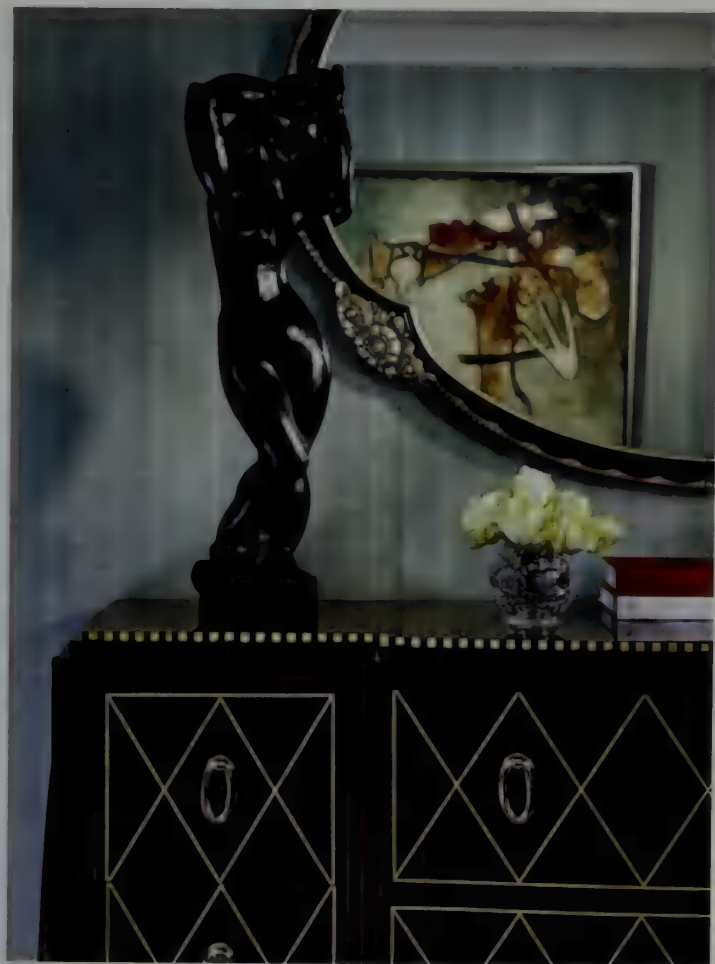
LEFT: A painting by Chilean artist Roberto Matta, right, served as Bradfield's starting point for the master bedroom. An ebony headboard underlines the Jazz Age look. Stark wallcovering and carpet. RIGHT: Elsewhere in the room, *Femme Nu aux Bras Levés*, 1940, by Joseph Csaky rests on a bureau of ebony with faux-ivory inlay.

screen in the living room to the wrought-iron-and-marble consoles in the entrance hall—was made in France. “What we have is a mixture of authentic pieces and reproductions,” says Bradfield. “The great Art Déco pieces were very expensive and not meant for the masses. They’re like cinematic sets of the ’30s—glamorous, sensual and sophisticated.”

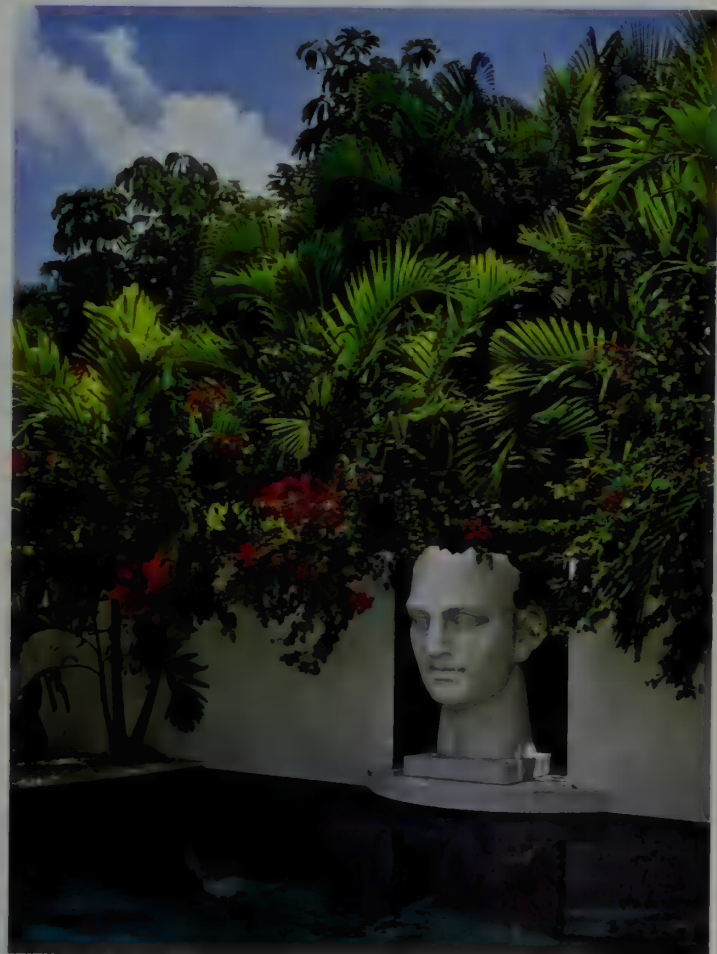
“Glamorous, sensual and sophisticated” is a good description of the dining room. A mirrored wall reflects the courtyard and pool, while adjoining walls have a textured diamond pattern, on top of which are polished-steel tacks that sparkle like diamonds. Most clients like to think they have collaborated with their designers. Mann went one step further: He put those glittering tacks into the walls himself. “There were hundreds and hundreds of them,” he says, “and it took me three days to put them all in.” But a dining room that gleams and glows was worth a sore thumb.

What would Oscar Wilde, the aesthete, have said about a house so worldly and suave? Just open a book of Wilde quotations, and you’ll have a likely answer—as well as a good motto for any designer: “I have the simplest of tastes,” he said. “I am always satisfied with the best.” □

Visit [ArchitecturalDigest.com](http://ArchitecturalDigest.com) to see a video of Geoffrey Bradfield discussing his work.



“I’ve never lived in a space I’ve enjoyed as much,” Mann says of the house. BELOW: The pool was redesigned to accommodate the monumental marble Mancini sculpture, which weighs 3,200 pounds and required a crane to set in place. Its drama is enhanced by a black-mirrored niche and tropical landscaping by Mario Nievera.





# Discoveries by Designers



Above, a Louis XVI-style carved wood table has antiqued ivory trim and a marble top.

They have developed close relationships with suppliers and artisans.



## Decorative Crafts in Dallas

For three generations **Decorative Crafts** has been importing home furnishings from Italy and the Far East. The Connecticut-based company now adds Dallas to its expanding list of showroom locations. An Italian hand-carved wood mirror, finished in antiqued gold leaf and silver leaf with an ocher trim, hangs over a Japanese-style wood chest, behind an Italian Neoclassical-style carved wood armchair (above). **Scott Snyder** is among the designer clients.

Decorative Crafts, Dallas Design Center  
1025 N. Stemmons Fwy., Suite 785, Dallas, TX 75207  
214-741-6141; [www.decorativecrafts.com](http://www.decorativecrafts.com)

DEZARTISTE CRAFTS: VIA WATSON/ABERN; THE TWO WAGERS; COURTESY OF THE MODERN; JOHN ALEXANDER LTD.; GORISCH BEAL





## Looking Glass

Commissioned by Gertrude Vanderbilt Whitney in 1918 for her Greenwich Village studio, five large stained-glass windows by Robert Winthrop Chanler are at **Retro-Modern** in Manhattan. Hand-painted with enamels, the vivid imagery is enhanced by plating, a glass-layering technique.

Retro-Modern, 28 E. 10th St.  
New York, NY 10003  
212-674-0530  
[www.retromodernlighting.com](http://www.retromodernlighting.com)



## Philadelphia Story

**John Alexander** celebrates its 10th anniversary and the renovation of its gallery, a converted post office in Philadelphia's historic Chestnut Hill district. **Thad Hayes** enjoys the Reformed Gothic, Aesthetic, and Arts and Crafts designs, as well as the 20th-century British handcrafted furniture and accessories. A circa 1926 Gordon Russell table lamp (right), made of copper with a Capiz shell shade, is one of two known examples. Attributed to Reginald Blomfield, a walnut-and-mahogany bureau (above right), circa 1890, has silver-plated hardware.

John Alexander Ltd.  
10-12 W. Gravers Lane  
Philadelphia, PA 19118  
215-242-0741  
[www.johnalexanderltd.com](http://www.johnalexanderltd.com)



*continued on page 198*



# Neoclassical Edge for an Austrian Retreat

SYMMETRY AND ORDER  
RULE THE DAY IN THE  
HILLS ABOVE SALZBURG



Interior Design by Anouska Hempel  
Text by Elizabeth Lambert  
Photography by Marina Faust

When building in a place that already has a dominant style, it's important to behave yourself," says London-based designer Anouska Hempel. "Look around; refer to what you see. In the mountains above Salzburg I saw charming chalets and wildflower meadows. The chalets are cozy—I don't do cozy. The meadows are in a soft disarray—I don't do soft, and I don't do disarray. I do order.

"My reference was the mountains themselves, magnificent, and perfect triangles, with a peak in the middle and equal sides," she continues. "You can't get better symmetry than that, and it deserves a response."

The house Hempel designed has pediments that echo the triangular shape of the mountains; deep eaves exaggerate the shape. The central section of the house has equal sides to balance things out. "It all goes back to Palladio, the master of symmetry," she explains. "This



"It's a strong, modern home in a conservative suburban setting," Anouska Hempel says of a Neoclassical villa she designed in Salzburg, Austria. OPPOSITE: The entrance portico. THIS IMAGE: In the living room, Chinese chairs, Javanese coconut pots and custom screens are grouped along the window wall. Recessed ceiling lights and wall sconces add a warm glow.







OPPOSITE: The space's windows form "an ambiguous boundary between the interior and the exterior," notes Hempel. THIS PAGE: Retractable canopies cover the poolhouse terrace "to allow outdoor dining regardless of the weather," she says. Hempel designed the lattice screens and the table. The black-granite floor was hammered to create a soft sheen.







ABOVE LEFT: The dining area. ABOVE RIGHT: The gym in the basement of the poolhouse “continues the theme of black-granite flooring and indirect lighting,” says Hempel. Pillows fill the trays on the low tables. BELOW: The rear elevation faces a lawn bordered by pots holding yew and box. “It’s a symmetrical structure, with the front and rear façades near mirrors of each other,” the designer points out. “The portico on the front is replaced by the dining area in the back.”

residence is a contemporary interpretation of his ideals—offered with respect and humility.”

The owners knew of Hempel’s work; they had often stayed at Blakes (see *Architectural Digest*, April 1988) and The Hempel, the London hotels she designed. They had clippings of favorite rooms, many of them done by her.

They asked her to design the interiors of a new house whose construction was well under way. But the rooms that Hempel had in mind wouldn’t work unless the exterior was simplified and given classical proportions. “I’m not an interior decorator; I’m a designer, and that includes the architecture,” she says. “The package must be strong and controlled, the rooms aligned and the windows positioned to make sense with the furniture. Fluff it up, and you’ve got big trouble,” she continues.

“Trust me,” she said to her clients. They did. She adjusted the proportions and added horizontal and vertical elements to create a strong framework. Canvas panels slide in and out of walls, blinds slide up and down, and lattice screens glide in every direction to control the light and the view.

“My work is all about ups and downs



and ins and outs,” Hempel explains. “Sometimes the light off the snow is so strong, you feel it could come inside and eat you up. A sliver of light is enough. And in the spring, you want all those greens to come through to the center of the house. The owners can filter the light and fiddle with the view as much as they like.”

When the Alpine sun is warm, they can

even have lunch outdoors at the edge of the snow. The push of a button retracts glass wall on the pool terrace, and a broom clears the snow from the terrace and packs it to a neat edging. A gentle touch moves screens on ball bearings out to the edge of the snow and positions them to frame the peak of the mountain. “The terrace

*continued on page 2*

the palette in the master bedroom  
woody, with mushroom col-  
or, like the underside of a truffle,"  
said Hempel. She designed most  
of the furnishings, including the bed,  
the end table, the night tables and  
velvet ottomans. The lamps were  
purchased in Paris.

"The package must be strong and controlled, the rooms aligned and  
the windows positioned. Fluff it up, and you've got big trouble."





# Modernizing the Past in GREENWICH

A WATERFRONT RESIDENCE IN CONNECTICUT MOVES FORWARD BY LOOKING BACK

Architecture by Ike Kligerman Barkley/Interior Design by Michael LaRocca  
Text by Jean Strouse/Photography by Durston Saylor



A design by Thomas A. Kligerman, of Ike Kligerman Barkley Architects, reflects a Greenwich, Connecticut, couple's love of masonry buildings. ABOVE: The living room. A 1903 etching by Käthe Kollwitz is at center. RIGHT: The husband worked with Anthony Archer-Wills to create the water garden in the front courtyard.

Toward the end of 2001 a couple in Greenwich, Connecticut, found what they had wanted “forever,” recalls the husband, a private investor: waterfront property on Long Island Sound. The land came with a brick teardown, he continues, “an early-1960s bad idea.”

He and his wife were living in a Tudor-style manor built in the late 1920s, but as their two sons reached college age, the

couple wanted a smaller, less formal, more modern house—though they loved masonry buildings, Cistercian monasteries, the designs of Charles Rennie Mackintosh, the Gothic, the Romanesque and the arts of medieval France. They found the architect Thomas A. Kligerman, of the New York firm Ike Kligerman Barkley, through relatives for whom Kligerman had worked. As luck would have it, he shared their affection for the Gothic









"I kept the palette to neutrals so that people would look out to the constantly changing colors of Long Island Sound."





The décor, by Michael LaRocca, plays off the wood, stone and glass that suffuse the exterior and the interior. "It was important to temper these hard surfaces," he explains. The spacious long room encompasses the living room, family room and library. John Boone gourd lamp. Bergamo club chair fabric. Therien side table. FJ Hakimian custom rug, foreground.





ABOVE: A second-floor sitting room, off the master bedroom, looks out to a loggia and Long Island Sound beyond. A circa 1862 John Pollard Seddon armchair is paired with a 17th-century Spanish table. Urban Archaeology scone.

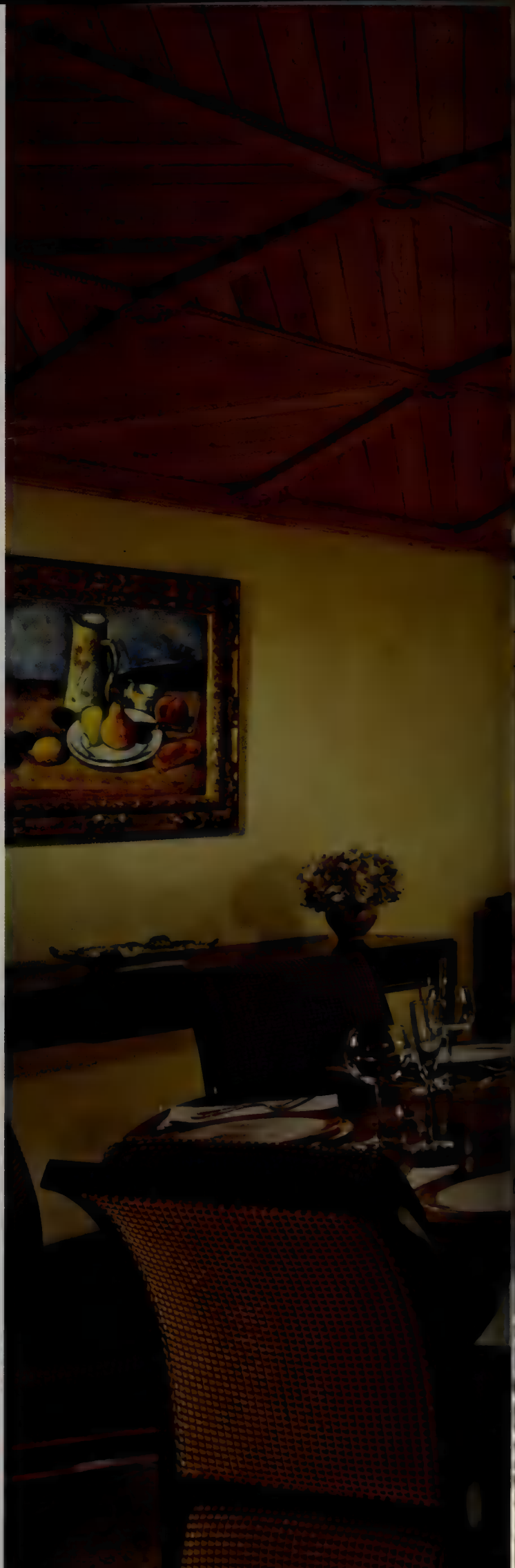
and the Romanesque. After the meeting, he quickly sketched a design—"a symmetrical stone block," he remembers, "with big windows for lots of light, tall chimneys and a hipped roof"—and faxed it to the couple. The husband reports, "Both of us immediately felt, He got it! And he took it to a higher level than we'd imagined." The only thing the couple changed was the hipped roof; they wanted gables instead.

Construction began in the fall of 2002, and the husband, who had attended architecture school before studying economics, appeared at the site virtually every day. His wife focused more intensively on the interiors, bringing in Michael LaRocca, a designer with whom she had worked on three previous houses.

Completed in 2005, the stone, wood and glass structure is, as Kligerman's partner Joel Barkley puts it, "a house of contrasts going from the in-

timate to the magnificent." At the "intimate" entrance, a low stone wall opens to a magical water garden the husband created, working with renowned water garden designer Anthony Archer-Wills. Long bluestone slabs provide walkways across the pond to the front door.

Stone dominates the exterior of the building: field-stone rubble walls and chimneys, limestone piers, steeply pitched slate roofs. From inside the entrance hall, three steps lead down to what Barkley meant by the "magnificent": the great, or long, room, which comprises the family room, the living room and the library (each with its own fireplace), measures 70 feet in length, with a floor-to-ceiling wall of mahogany-framed leaded-glass windows and French doors that offer spectacular views of Long Island Sound. The drama is enhanced by enormous beams of antique white oak and reclaimed-







"In contrast to the high ceilings throughout the rest of the first floor, the dining room's low oak ceiling is scaled to someone seated at the table," says Kligerman. A double-height window wall offers views of the water garden. Arshile Gorky's late-1920s *Untitled (Still Life)* is at left. Armchair fabric, Donghia. John Boone dining chairs. Chameleon Fine Lighting chandelier.





"I don't think you can get much calmer," the wife says of the master bedroom. At center is a 19th-century Japanese lantern. The oak-paneled window wall forms Gothic silhouettes. A 16th-century Japanese screen is above the fireplace, which has a limestone surround. Odegard rug.

chestnut floors. From the living room, three steps lead back up through a four-and-a-half-foot-thick stone arch to the dining room, which looks out at the water garden through a two-story wall of windows. The low, patterned oak ceiling over the dining room creates a feeling of intimacy. Says Kligerman: "The windows sail beyond the vault of the room, which makes the vault feel thin and floating."

LaRocca says his job was to soften and warm the strong, handsome architectural materials. "I kept the palette to neutrals, with slight accents of color so that people would look out to the constantly changing colors of Long Island Sound," he remarks. "That's the most beautiful living painting you can imagine."

All of the upstairs bedrooms face the Sound, and the master suite has a private loggia. Be-

low the terrace, the dramatic groin-vaulted pool room, with chamfered piers, fills with light as the sliding doors in its arched portal pocket in the wall and the harbor view takes center stage. It is, comments the wife, "a big dream for our sons: They can sit on a ledge in the pool and watch football games on TV, even if it's snowing outside, with fireplace behind them."

Seeing this extraordinary



structure from the waterfront  
own brings to mind the first  
changes between architect  
and clients: Carved limestone  
ers, elongated to Gothic  
proportions, frame the French  
doors of the first and second  
floors, and chimneys that  
bookend the central block of  
the house further emphasize  
the vertical. A modern house  
made with venerable materials  
and fresh ideas—exactly what  
the owners wanted. □



**LEFT:** The pool room. Located under the house, its broad arched portal, fitted with glass pocket doors, turns the focus toward the harbor. In an unusual step, the pool was set at the back of the room, behind an expanse of French limestone floors. Donghia sofa fabric.



**ABOVE:** At the rear of the 7,500-square-foot residence, Gothic arches and jambs accent the windows and loggia. The gable ends and chimneys were inspired by Charles Rennie Mackintosh's Hill House. A fieldstone rubble arch frames the pool room, and an upper and lower terrace provide ample outdoor living space and views to the lawn and the Sound. The landscape architecture is by Steven Krog.



# Jewels on the Go

THE GLAMOUR OF FARAWAY PLACES—AND THE MEANS TO GET THERE—INSPIRE EXQUISITE FLIGHTS OF FANCY





ext by Amanda Vaill  
photography by  
lly Cunningham

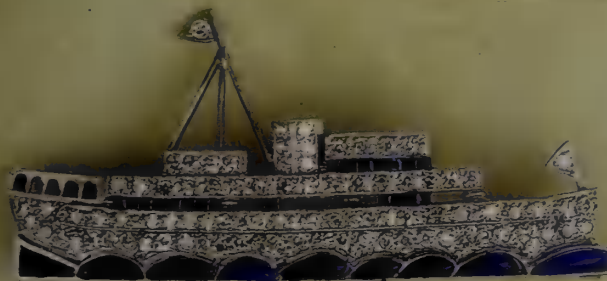
Remember that great travel sequence in Stanley Donen's film *Funny Face*, in which Audrey Hepburn and Fred Astaire and Kay Thompson, impeccably dressed and (in Thompson's case) sporting proper white gloves, swept down the steps from a TWA Constellation and rushed off to the Eiffel Tower to the tune of "Bonjour, Paris!"? Remember leather trunks, deck chairs, observation cars? Remember the Concorde?

Hard as it may seem to recall these days of security lines, baggage restrictions and red-eye business flights, there was a time—and not all that long ago—when it was positively fun to travel. Fun to discover strange places and fun to get there in the first place. You dressed up for travel—in a chic suit and even a hat; you had matching luggage that you stowed in a hold or a baggage car instead of trying to lug it with you and cram it into an overhead compartment. You ate your meals in a dining car and looked out at the view.

No wonder that travelers tried to memorialize their journeys—not just with photographs and postcards but with something more substantial and distinctive, like a piece of jewelry. Travel for tourists, as opposed to gentlemen taking an educa-

OPPOSITE: A 1940s bracelet in 14-karat yellow gold with car-shaped links is from Block-Guest (212-765-0000). Background map, The Old Print Shop; foreground map, Ursus Books. RIGHT: A La Vieille Russie (212-752-1727) offers a 1950s DC-3 brooch in gold and one in platinum and precious stones, circa 1910, in the form of an ocean liner. From Lang Antiques (415-982-2213) comes a 14-karat 18-karat gold-and-platinum malt oat pin. Map, Ursus Books.

# MARY IDS







LEFT: For a recent collection, the designers at Tiffany & Co. (800-52 0649) rendered, in painstaking detail, a tropical vacation, from the ride to the airport to the binoculars for sightseeing and everything in between, as 18-karat gold charms a bracelet. Map, Argosy Book Store

OPPOSITE: Jewelers have often mirrored past modes of transportation for inspiration: Lang Antiques features a vintage coach and horses in 18-karat gold, top, while A La Vieille Russie presents a circa 1890 cabaret and a carriage, circa 1900, both English. Top map, Argosy Book Store; bottom map, Ursus Books

“By the 1940s and ’50s, tourists wanted charms to remind them of the places they’d seen.”

tional grand tour, really didn’t begin until the later Victorian period,” says Suzanne Martinez, a gemologist and jewelry historian at San Francisco’s Lang Antiques. “But when it caught on, tourists wanted to bring back trinkets commemorating their travels. And by the 1940s and ’50s, when charm bracelets were all the rage, tourists wanted iconic charms that would remind them of the places they’d seen.” They also wanted to celebrate the means of transportation—the carriages and steamships and sailboats, and later the automobiles and airplanes—that took them there.

In the beginning, of course, travel was for the very few: It was difficult and expensive and required substantial leisure time to get from place to place and stay there. And the jewels that commemorate such travels are likewise rarefied, utilizing precious and semiprecious stones

and intricate settings. Such pieces were a specialty of jewelers like Fabergé and his epigones, and they often featured articulated parts (spinning wheels or swinging doors on carriages, for instance) or gemstones deployed as amusingly out-of-scale elements—automobile windows or headlamps made out of a single diamond, or luggage stickers fashioned from sapphires or other colored stones. A pavé diamond pin in the shape of an ocean liner might have waves made of semicircular lapis lazulis lapping the length of its hull; and a

*continued on page 223*

RIGHT: A bracelet from Bulgari (800-285-4274) can include charms with the names of a few of the finest shopping areas in the world—Ginza Street in Tokyo, Rome’s Via dei Condotti, the Place Vendôme in Paris and London’s New Bond Street, home to some of the firm’s stores. Map, Argosy Book Store.





China

15. Mathew

St. Probrutensia

SEA OF

Behring's Island  
where he was cut away  
and Died in 1741.

Maldenoi

Atako

Agatu



Kronotshkoi Nofs

1. B  
neeponskoi Nofs  
chirskoi Vulcano  
atchka Bay  
Port of St. Peter and St. Paul

Cape Gavaren

Achachinskoi Bay  
Sirowara Bay

ppatka  
Shoomtschu

Tourintchin  
or Paromuszir

Galant or Onnekutan  
Krasnogrok

Kriwoi

Kriwoi

Rasxua

iszir

oi

LANDS

C I F I





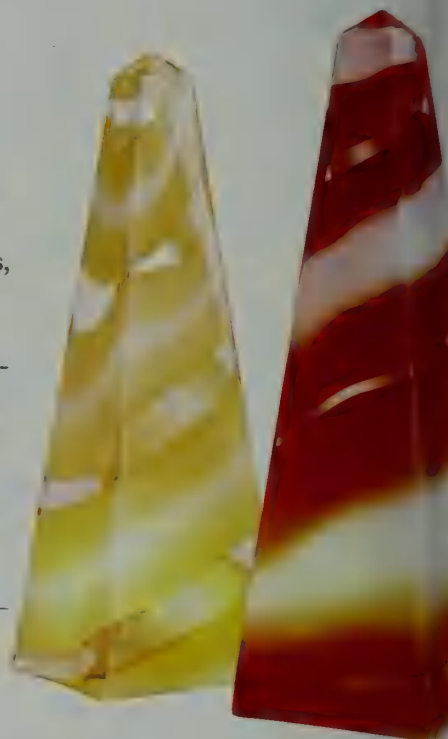
# Discoveries by Designers



## Illumination

**L**a Murrina, a collaboration of Italian master glassblowers, known for artfully applying age-old techniques to contemporary designs, has found a home and headquarters in Los Angeles. In addition to its signature chandelier, the Veneziano (left, in red, white and black), the company has reintroduced the Obelisco lighted sculpture (right), along with other forms that bring the past into the present.

La Murrina, 8925 Beverly Blvd.  
Los Angeles, CA 90048  
310-858-7080; [www.lamurrina.us](http://www.lamurrina.us)



The Domina Collection uses millefiore, a noted Murano glass-making technique.



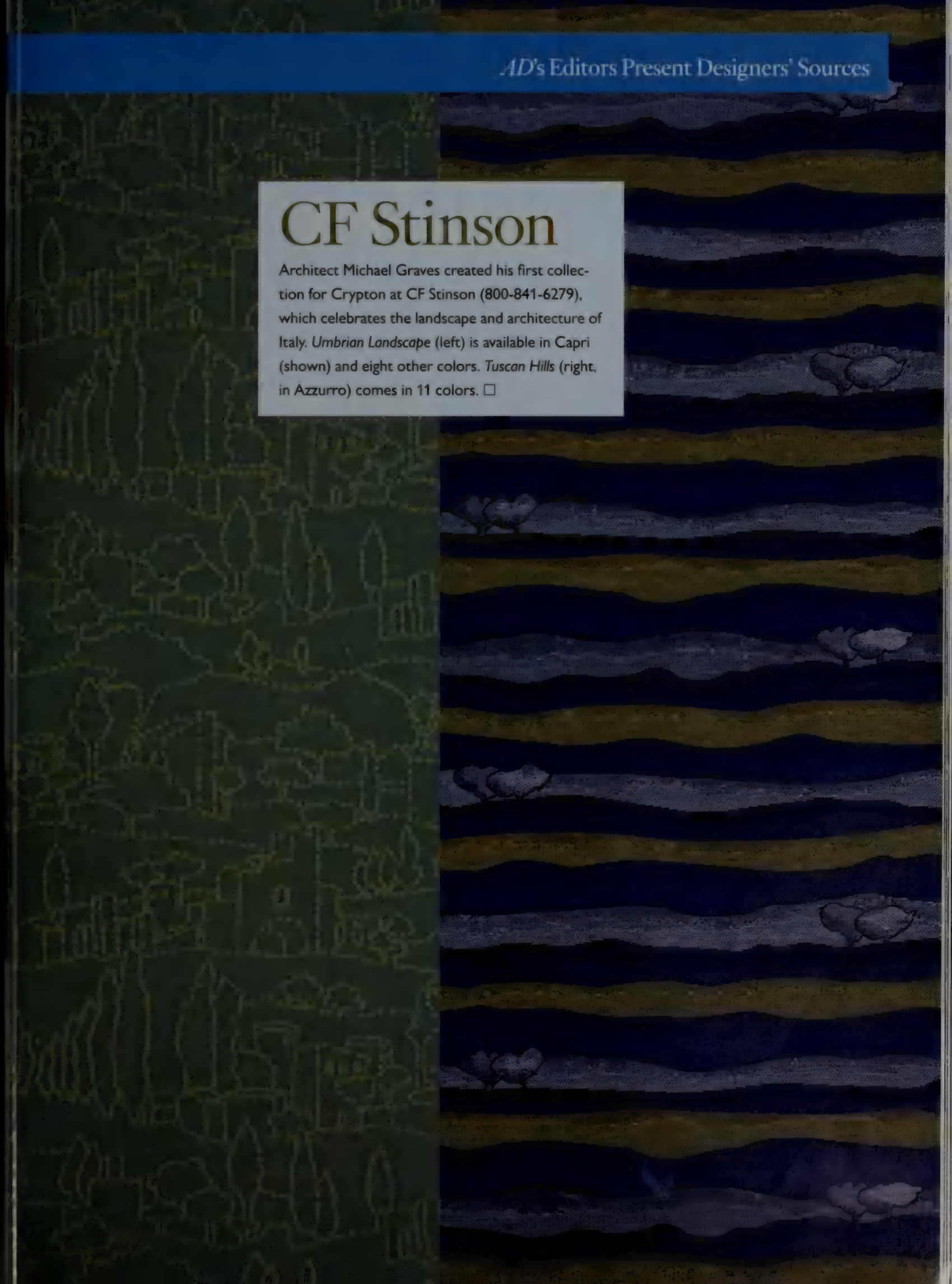
## Walters Wicker

Walters Wicker (212-758-0472), a firm with more than 70 years' history spanning three generations, has a new furniture collection called IN/EX. The Casanova club chair and ottoman are made of abaca in Indonesia and are designed to be enjoyed indoors. With a change in material, such as teak, woven resin and aluminum, similar indoor looks from the line are ready for the outdoors. To the trade.



## CF Stinson

Architect Michael Graves created his first collection for Crypton at CF Stinson (800-841-6279), which celebrates the landscape and architecture of Italy. *Umbrian Landscape* (left) is available in Capri (shown) and eight other colors. *Tuscan Hills* (right, in Azzurro) comes in 11 colors. □





Special Section

# ADstyle *at Home*



BEFORE & AFTER

# Outside the Box in Vancouver

**A Designer Helps a Young Client Define Himself  
and His Surroundings in British Columbia**

Interior Design by Patricia Gray

Text by Kelly Vencill Sanchez/After Photography by Roger Brooks



BEFORE



AFTER

"Every single square inch of space had to be accounted for," Patricia Gray says of the small Vancouver, British Columbia, apartment she designed for Kevin Louie. LEFT: Stunning views draw visitors past the kitchen and into the living area. Michael Taylor sofa fabric. TOP AND ABOVE: Using rich materials, including rift-cut white oak, Gray transformed the living area.



BELOW: "Because of Kevin's lifestyle, a formal dining room wasn't required," Gray explains. Instead, an area that she dubbed the "flex space" can be used for dining or for extra seating. The paneling around the floating fireplace conceals additional storage.



As far back as she can remember, Patricia Gray was surrounded by beautiful fabrics, colors and textures. Her mother worked as a couture seamstress in Vancouver, British Columbia, where the designer grew up. "I was always rearranging the house and helping her sew," she recalls. "Every time we'd go to visit somebody's home, I'd come back and draw it all out—the floor plan, how the windows were, how the light came in."

Her early lessons in design

and detailing learned, Gray graduated from college with a degree in interior design and opened her own firm in Vancouver. Soon after, she traveled to Paris for a summer to study decorative arts and architectural history at Parsons School of Design. "I came back to Vancouver and interpreted what I'd learned there—the rich detailing and craftsmanship and the integrity of the architectural envelope, which is usually what I work on first. If the space isn't right, nothing works. Then," she adds with a

Paolo Rizzatto's witty take on  
the wing chair  
forms the room's centerpiece.

"Most people  
would probably get one."



AFTER



BEFORE

LEFT AND ABOVE: Gray installed the cooktop in the island—which, like the counters, is three inches higher than usual to accommodate Louie's height—rather than against a wall. Now, she notes, the hood above “anchors the kitchen.” CaesarStone island top. Sub-Zero refrigerator. Sink, Kohler. Telephone, Bang & Olufsen.





AFTER



BEFORE

ABOVE AND TOP: The bedroom and adjacent flex space can be separated via a pocket door, the track of which is recessed seamlessly into the ceiling and the floor. A 2005 bronze by Colin Kwok is on the bedside table. Telephone from Bang & Olufsen.

laugh, "it's just fluff and puff."

Getting the architectural envelope right in a recent Vancouver project required all the designer's ingenuity—and her attention to the minutest detail. An apartment in the historic Gastown district, it had been converted from two tiny units into one, and even then the new space measured just 1,375 square feet. But resident Kevin Louie knew it was for him as soon as he saw it. "You open the door and look straight out to a view of the harbor and the mountains. You're living in the city, yet you see seaplanes landing, ferries and cruise ships." A co-owner of Uppercut Apparel Products, a menswear company, the Vancouver native

saw the need for renovation but the prospect of doing alone was daunting. "I wanted it to be about my life and not fall into a cookie-cutter style," he says. "I wanted to do something different."

He found Gray through "random" search on the Internet. "The thing that attracted me to Patricia as a designer is that she had studied feng shui. I'm Canadian Chinese, and my grandparents had talked about feng shui. I felt Patricia could guide me in maximizing the space."

For Gray, to say that the apartment as it had been reconfigured didn't work is something of an understatement. "But," she says, "there was the

"I wanted it to be about my life and not fall into a cookie-cutter style," Louie says.

view. So I started looking at it as a wonderful shell. My only given was the ceiling-to-floor height restriction."

Managing an eight-foot height restriction in any residence is an engineering challenge, but here, with a client who is six feet seven inches tall, every millimeter counted. "We did a lot of things that had never been done before," Gray explains. Their first contractor told them they wouldn't be able to accommodate the recessed pot lights, ductwork, sprinkler lines and soundproofing (in his free time, Louie likes to DJ) without a dropped ceiling. "I was determined to keep a seamless ceiling and focus the eye toward the view," says Gray. The second contractor, with whom she'd worked previously, helped her chart new territory—moving the sprinkler, venting and mechanical systems to the party walls, using soundproof drywall and installing two-and-a-half-inch recessed pot lights. "I was fixated on using trimless pot lights," Gray remembers. "It's a drywaller's nightmare: They have to cut the holes out and finish them perfectly." She was

*continued on page 223*



AFTER



BEFORE

TOP: "I kept an open floor plan but allowed for the zoning of spaces," says the designer. LEFT AND ABOVE: A vanity "floats" in the center of the master bath, described by Gray as "a spa extension of the bedroom." The painting is by David Edwards.





"Decorating on a budget can be done if one is on the lookout at all times," notes designer Carleton Varney, who outfitted his son Nicholas Varney's apartment in Manhattan. LEFT AND ABOVE: The living room offers striking views of the Hudson River.



AFTER



# Family Ties in New York

**Carleton Varney Gives His Son's Apartment an Infusion of Color**

Interior Design by Carleton Varney of Dorothy Draper & Company

Text by Amanda Vaill/Portraits by Theo Westenberger

After Photography by Bruce Buck

**Y**ou are a well-known designer of hotels and private residences for hundreds of high-profile clients in government, business and the arts. You have created interiors for castles, embassies and presidential yachts. Your mission, if you choose to accept it, is to transform a featureless Manhattan rental into a stylish pied-à-terre for a discerning young jewelry designer—on a budget. And did we mention that your client is your son?

It was a brief that might have daunted a lesser pair of men, but the word that both Carleton Varney and Nicholas Varney use to describe their recent collaboration is *easy*.

"It was easy doing an apartment for Nick," says Varney père, the president and owner of Dorothy Draper & Company, "because I knew exactly what he would want." Varney fils echoes the sentiment: "It was the easiest thing in the world," he says to a query about whether the project caused him any Freudian angst. "I hired him and wrote a lot of checks."

First, though, he found the apartment, a sleek but somewhat bland space in a brand-new high-rise on West 57th Street whose best features were the light and the extraordinary views of the Hudson River. It was near the midtown retailer that carries his jewelry, and it was large enough

ashes of citrus color warm the apartment. ABOVE RIGHT: The duo, in the study, mixed Nicholas's tastes with family castoffs, "things that parents pass to children, that have been sitting about in an attic, barn or basement looking for a home," explains the designer.





ABOVE AND RIGHT: "I feel that color is the key to design. A home has a feeling the minute color is added," says Carleton Varney, who used a geometric pattern of chocolate brown and cream paint on one living room wall. Round slipper chairs were covered with retro fabric left over from a previous project. Vera Lutter's *Orient Point* is above the sofa.

to allow him to entertain modestly but stylishly. But architecturally it was little more than a series of white cubes. "With a rental," says Carleton Varney, "you have to take what you get."

Well, up to a point. Nicholas Varney's jewelry is distinguished by its use of brilliant and often unexpected color and contrast, and he wanted his new apartment to reflect that. So Carleton Varney decided to confine paint to just a few places: one wall each in the living room and study—citrus green in the latter, a Burberry crisscross of chocolate on cream for the former; a support column in the living room (citrus green again); the doors—citrus green on the one to the study, melon orange on the one leading to the bedroom; and the bedroom itself, where one wall became chocolate brown and the rest a soothing sky blue. "I've always had a blue bedroom, even as a child," says Nicholas Varney—something only a father would know.

The other thing only a father would know is what family furnishings and cast-offs could be repurposed for a son's contemporary apartment and would blend harmoniously with pieces the son already had. Rummaging in his own attic, Carleton Varney came up with an unusual half-moon-shaped table—actually one rounded end of a three-piece glass dining table (the other end is still in storage; the oblong center was never found)—and a group of sectional pieces that have done duty in the Varney household for decades. "They were in my prep school dorm room," says Nicholas. Reupholstered in a tangy

Broadening the search



shings, father and son expanded to flea markets and yard sales.



AFTER





Architecturally, it was little more  
than a series of **white cubes**  
“With a rental, you take what you get.”

ABOVE AND RIGHT: The living room shares a half wall with the kitchen, creating a narrow counter. Nicholas Varney purchased the rug in Turkey, and a prow through a Sarasota, Florida, antiques shop turned up the Chinese lamp for \$548, “probably the most costly piece in the living room,” notes the designer. It rests on a Regency-style table from a Christie’s House Sale. Ligne Roset barstool. OPPOSITE: The kitchen.



citrine-colored fabric, they make a commodious sofa for the living room.

Broadening their search for inexpensive furnishings, father and son expanded their field to auctions, flea markets and yard sales. From the last-named they picked up a pair of white night tables for the bedroom (\$200); and they found two diminutive Oriental chests at the 26th Street Flea Market (\$180 for the pair) that neatly bracket the sofa in the study. At an auction of Maria Callas’s furnishings Carleton Varney bought two round 1930s-style upholstered chairs (\$200 each) covered in what Nicholas Varney calls

“horrible canvas”; some leftover fabric and a local seamstress transformed them for an additional \$100. An afternoon spent haggling with a merchant in a town bazaar in Turkey yielded the tangerine-colored living room rug, a prize Nicholas Varney is proud to claim credit for. “I grew up antiquing on the way to camp,” is how he describes his training.

For those with less time or patience for the hunt, Carleton Varney points to the growing number of retailers specializing in clean contemporary or retro design—many of which make it possible for clients to order from catalogues or

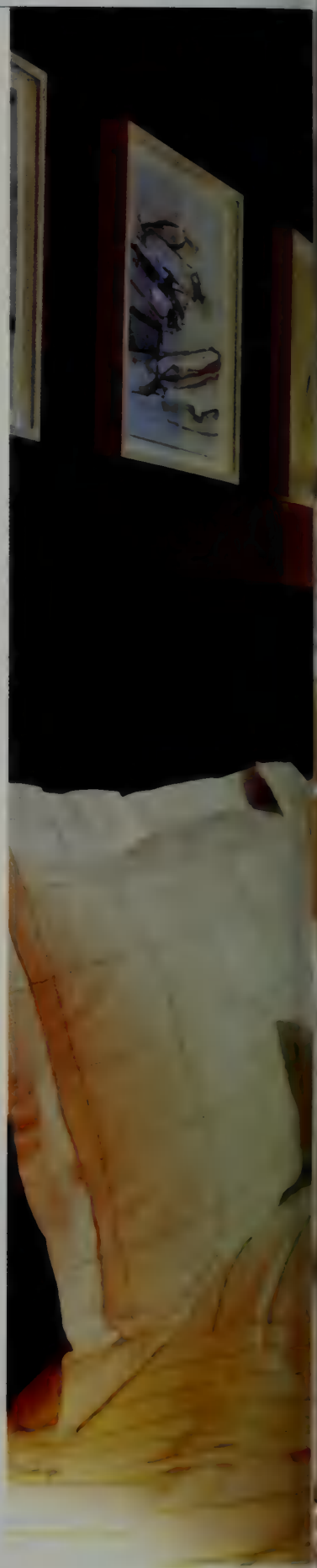




BELOW: The study was brightened with a coat of citrus-green paint on one wall. Above the sofa is Sally Michel's *Landscape*. BOTTOM: The study doubles as a guest room, but the size of the space posed a challenge: "Nick and I found the only 67-inch-wide sofa bed on the market, to our knowledge," says Carleton Varney.

the Internet. A shop called Hey Jhonny in Albuquerque, New Mexico, was the source of a pair of distinctive tripod lamps for the living room (\$195 each), some round rattan hassocks that can serve as tables or extra seating (\$165 each) and two table lamps with Cubist paper shades for the study (\$59 each). An unusual bamboo "rug" in the bedroom came from Topdeq.com, an online office furnishings supplier; other pieces came from established retailers like Kartell (in SoHo), Jennifer Convertibles (for the sofa in the study), West Elm and Garnet Hill.

Pulling all these disparate elements together—not to mention staying within a strict budget—could have been a stress test for any designer and client, let alone for a father and son. But it seems to have been a bonding experience. "You want there to be something of the client in the house you design," says Carleton Varney, and his son agrees: "A great apartment is obviously complicit," he says. But, he adds, "on this project, really, all of it was unsaid." □





Will Cotton's series *Four Candies* hangs on the one wall in the bedroom painted chocolate brown; the remaining walls were given a coat of "Nick's favorite color, Jefferson sky blue," says Carleton Varney. "Since the apartment is 20 floors high, the blue walls carried in the blues of the skyline."



# Great Design Finds



## Hot Seat

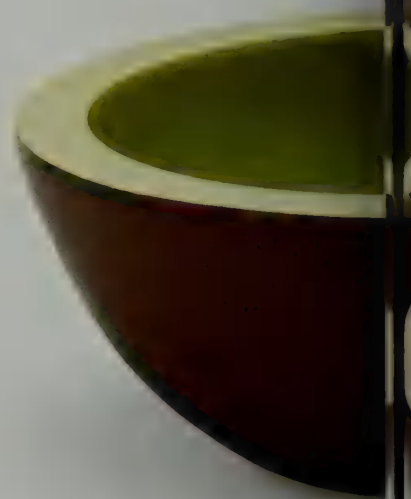
The teak Burmese bentwood chair is \$360 at Strange Imports and Eastern Element Companies in Aspen and Vail, Colorado ([www.strangeimports.com](http://www.strangeimports.com)).

"The bell, with its classic pewter domed top, represents casual loveliness for your table. The shape is timeless."  
—Suzanne Lovell



## Pass the Bell

Suzanne Lovell discovered a graceful "bell" butter dish (\$92) by Match Pewter, at Material Possessions ([www.materialpossessions.com](http://www.materialpossessions.com)) in Chicago.



## Life's a Beach

A napkin holder, \$89, in the shape of an Adirondack chair embodies vacation ([www.mariposa-gift.com](http://www.mariposa-gift.com)). Paper napkins are secured by a book-shaped weight.

**Designers and editors reveal a handful** of favorites from around the world—some fun, some functional, all well designed—that will add high style to your home.



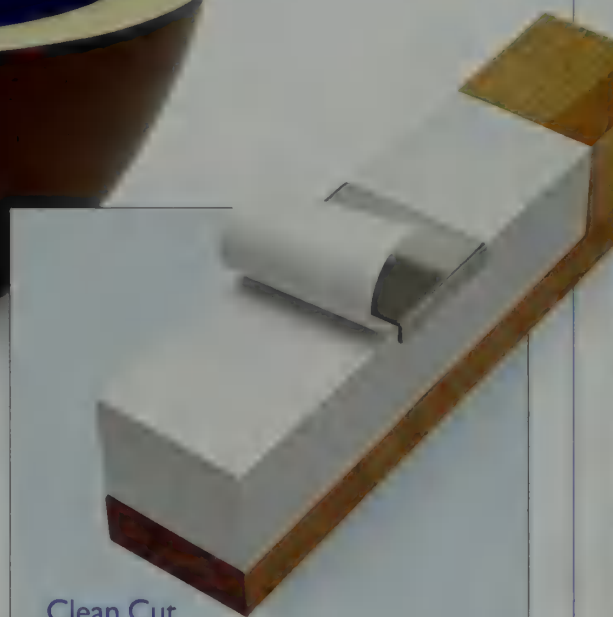
#### Earth Tones

Marin, California-based British designer Ruth Hyndman's ([www.ruthhyndman.com](http://www.ruthhyndman.com)) colorful ceramic Hefty bowls, \$52 each, combine earthiness and modernism.



#### Piece of History

Slender arcs mark the \$99 Prospector model canoe ([www.garrettwade.com](http://www.garrettwade.com)), replicated from the originals used in 17th- and 18th-century North America.



#### Clean Cut

A stainless-steel blade glides backward or forward over a pad of paper for customized paper slicing. It's \$90 at Stitch ([www.stitchchicago.com](http://www.stitchchicago.com)) in Chicago.



#### Tea Time

Linen tea towels are hand-printed with a delicate repetition of forks and spoons. They're \$38 each at the Scotland-based store Papa Stour ([www.papastour.com](http://www.papastour.com)).





#### Perfect Set

Walnut and steel make up the ac9 drawer cabinets from Atlas Industries. The three-drawer unit is \$5,500, and the four-drawer unit is \$6,000 ([www.atlaseast.com](http://www.atlaseast.com)).



#### Well Paired

Hand-finished, stainless-steel salt and pepper shakers take the whimsical shape of deer. Thirty bucks at Uncommon-Goods ([www.uncommongoods.com](http://www.uncommongoods.com)).



#### Office Arrangement

The polished aluminum alloy of the Silver Claro Pencil Vase, \$39 from the online store See Jane Work ([www.seejanework.com](http://www.seejanework.com)), adds tranquility to the desktop.



#### For Good Measure

The rich detail in Beehive Kitchenware's copper-and-silver-plated measuring cup, \$89.50 at [www.maddisgallery.com](http://www.maddisgallery.com), brings elegance to the art of baking.

#### Glass Act

Ann Morhauser's ([www.annieglass.com](http://www.annieglass.com)) signature Roman Antique piece combines textured glass with a hand-painted gold band. The 16-inch-square tray is \$210.

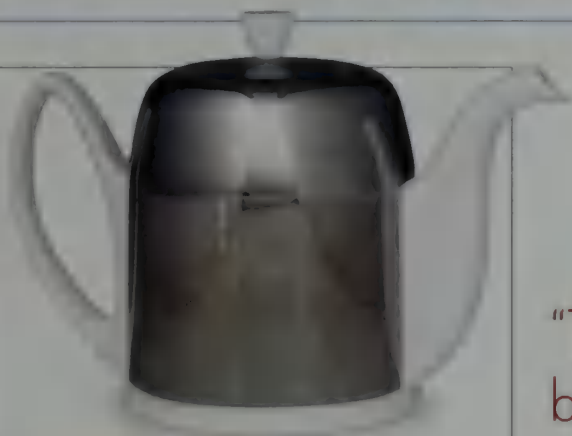


# Great Design Finds



## Bowled Over

Ernie Thomas uses natural woods (no dyes or stains) to color his line Exotic bowls ([www.exoticbowls.com](http://www.exoticbowls.com)). The Eight Wood Santa Fe Bowl is \$95.



## Steeped in Elegance

The porcelain-and-stainless-steel teapot starts at \$96 ([www.KlinQ.com](http://www.KlinQ.com)). "I'm fascinated by how the British keep tea so hot. This is the way!" says **Penny Drue Baird**.

"The function is brilliant, and the colors are chic. The price is incredible for an object of beauty!"  
—Penny Drue Baird



## So Comfy

Colorful vintage cotton gives Scottish Comfy quilts, \$122 each from the store E. in Northumberland, England ([www.e-foundobjects.com](http://www.e-foundobjects.com)), a playful look.



## Table Art

Ceramic nesting bowls by Shayla Su bring form and function to the table. The set of five is \$212 at the de Young Museum shop in San Francisco ([www.thinker.org](http://www.thinker.org)). □

For more great designs, go to Mary's Finds at [www.ArchitecturalDigest.com](http://www.ArchitecturalDigest.com).

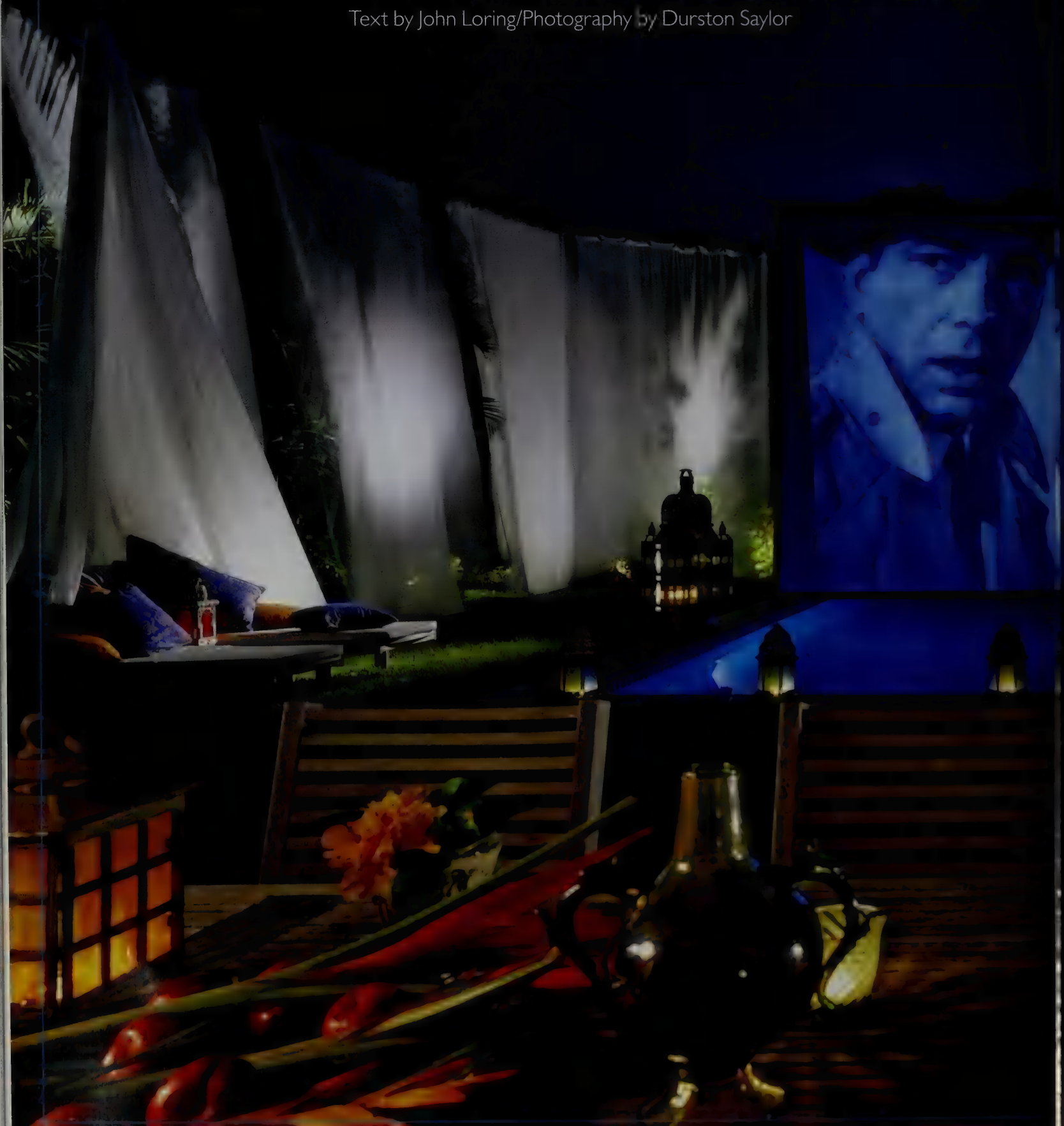


ADstyle

# Ready for Their Close-Up

A West Palm Beach Pool and Theater Make Staying in for a Movie Something Magical

Text by John Loring/Photography by Durston Saylor



Using material suspended from flagpoles, Val Selleck transformed the pool area of his West Palm Beach, Florida, cottage into an outdoor theater so popular that his friends now say, "Everybody comes to Val's," paraphrasing the title of the play that inspired the 1942 film *Casablanca*.





Dinner and an outdoor movie by the pool is a more than appealing concept that should long ago have occurred to the citizenry of Palm Beach, thoroughly addicted as they ever are to the good life, with both its simple and not-so-simple pleasures. However, it took Val Selleck, a young man from Kiev with a past in the Ukrainian cinema and a present talent for South Florida real estate development, to come up with both an extraordinarily simple and an aesthetically pleasing way to transform that Florida necessity, the rear garden pool area, into an outdoor dinner theater of remarkable style, beauty and seductive charm.

"The Palm Beaches are very short on movie theaters that cater to anyone over 18, though everyone over 18 I meet here talks about loving good films," observes Selleck, "so I decided to set up my own outdoor cinema for my friends.

"Between the house and the raised pool, there's a broad stone-paved patio where we have frequent outdoor dinner parties and dances. To create a very today party atmosphere, I devised a way to semi-enclose the pool and garden with 15-foot-tall, semitransparent white curtains that would give both a sense of theatricality and privacy. Why not, I thought, add the option of a sizable movie screen that could be hung without any real difficulty over the swimming pool, utilizing the middle two retractable steel flagpoles that hold up the curtains?"

Selleck's friends told him the whole plan was too complicated to engineer, which, of course, only added motivational fuel to his desire to see the project through. With a master's degree in economics from the University of Kiev and an ironclad determination and sense of practicality formed by two years in the Russian army, Selleck was equipped to prove his doubting friends both wrong and a bit lacking in imagination, a quality Selleck is long on.

Six 15-foot flagpoles and a seven-by-12-foot movie screen were ordered on the Internet. A 100-yard bolt of lightweight curtain material strong enough for outdoor use was bought at a Dixie Highway fabric shop. A local sailmaker was enlisted to put seams, bindings and grommets in

the appropriate places. Cables, shackles and bungee cords were selected at a hardware store. It all went up quickly and according to plan, to the amazement and delight of Val Selleck's friends.

An evening at "Cinema Val" works its irresistible magic, with Moroccan lanterns flickering around the pool, palm fronds casting their shadows on the gently billowing curtains, the pool's waterfall splashing in the distance and any legend of the silver screen you fancy floating in air above the pool to animate your Florida evening. □

Selleck jokingly refers to a pair of chaises beneath a tent as "the VIP room."

Moroccan lanterns, rich fabrics from Africa and Indonesia and vintage glassware, including a rare Venetian decanter, lend a touch of glamour and luxury.



"I devised a way to semi-enclose the pool and garden with white curtains that would give both a sense of theatricality and privacy."



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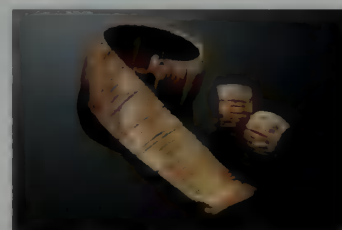
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continued from page 184

a glazed pavilion that embraces the garden," says Hempel. "The walls can be fully opened to allow the owners to entertain under the canopies."

If heating is needed, it's right there, built into the table and the columns. The technology is German, and it is very, very good. "I love working with technicians," Hempel says. "I tell the engineers what I want. They say they can't do it. We have an argument, and then I

"My reference  
 was the mountains  
 themselves. You  
 can't get better symmetry  
 than that, and it  
 deserves a response."

say, 'Figure it out.' They do, and we all learn something. 'It can't be done' is not a phrase I recognize."

She designs for surprise. In the entrance hall, the staircase landing runs above the front door, and guests enter under what seems to be the ceiling of a room of normal height—until they move forward and discover a double-height space.

In the master bath, the tub is on a glassed-in balcony, seemingly suspended among the pine trees. "It's like sitting in your own little forest," Hempel says.

Nothing is left to chance. Even reflections are encouraged. The legs on the tables and the chairs are deliberately spindly, and thin shadows and reflections become stripes that extend the depth of the space. Painters know that trick; so does Hempel.

The palette throughout also takes advantage of the light. Dark brown and black fabrics and furnishings absorb the light and are a counterpoint to the white plaster walls.

"Clear mountain light furnishes these rooms," she says. "Chalets enclose the light; this house opens up.

"This is not a *Sound of Music* house. It's not a Mozart house either," says Hempel. "Too austere. I wanted to create a unique house that would belong to the beautiful mountains." □

continued from page 167

new parking garage beneath the revitalized garden terrace ("We kept everything the way it was and only enhanced what was already there," emphasizes the doctor). Aside from a degree of modernizing (Buatta converted an unutilized area into a media room), the one main space that has entirely done over is the ballroom. Originally walled in plain plaster, it was redesigned by Taylor Lombardo Architects with painted (a warm apricot) and glazed wood paneling; to maintain the sense of volume but also mediate the scale that is accentuated by a row of Waterford crystal chandeliers, Buatta placed embossed-velvet banquettes and 19th-century French console tables at the room's perimeter.

All but abandoning scale, however, is the immense atrium, believed to be the largest enclosed space in a private residence in the United States. Completely returned to its former prominence, the square, marble-floored court rises just inside the entrance to a major skylight 78 feet overhead, the center of the symmetrically composed building. A double stairway with an iron balustrade leads from the first floor (of primarily staff rooms) to the upper levels. Lining the atrium, in true classical order, Doric columns define the piano nobile (the public areas: the ballroom, a

The château's historic features were, for the most part, preserved.

dining room, a library, a 19th-century Chinese-paneled room for card playing and tea), while Ionic columns define the floor above (whose seven bedroom suites, each brought sumptuously up to date, connect around the square of the plan, Buatta points out, as if in enfilade: "It's all very private in that respect"). Additional guest and staff rooms and the rotunda make up the fourth level.

Mario Buatta predicts that with the restorative work completed, the final chapter of Carolands will likely remain unwritten. "It was saved from the wrecker's ball this time with a spirit of romance," he says. "We didn't furnish it as if it were a museum but as a place with a history to live in now—a pastiche of a past made present." □



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On the horizon: a new JANUS et Cie space on the ground floor of the San Francisco Design Center opening early in 2007. For more information, visit [www.janusetcie.com](http://www.janusetcie.com).



CHICAGO SHOWROOM

Photos: Frank Ritter

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## JEWELS ON THE GO

*continued from page 196*

lish cabriolet, also paved with diamonds, might have a window made out of a square-cut aquamarine.

But as technology brought travel, and the means of travel, within reach of a wider public, travel jewelry became less ornate, more tooled. The first automobile pins or tie clips were bejeweled affairs encrusted with diamonds or rubies; but by the 1930s the look of such objects had become streamlined—almost to the point of abstraction. A gold bracelet made of a fleet of sleek, low-slung coupes, for example,

As technology brought travel within reach of a wider public, travel jewelry became less ornate.

appears to be composed simply of figured links—it's only when you look at it closely that you see that, yes, these are cars. A white-and-yellow-gold sailboat pin from the 1940s is less a reproduction of a cruising yacht than a statement about its speed: the stylized sails bulge aerodynamically, and the curling billows along its hull, spiked with single sapphires to indicate the color of the sea, add to the sense of movement. A utilitarian DC-3 airplane, the Ford of the skies in the 1940s and '50s, appears as a simple, nearly unadorned lapel pin whose shape is its most important feature, with the diamond cabin windows and ruby and emerald wing lights (green for starboard, red for port) almost an afterthought.

Interestingly, the age of jet travel and frequent-flier miles hasn't put an end to the fancy for such jewelry. Tiffany's makes a beguiling series of travel charms that include a suitcase studded with precious-stone labels, a camera and even (for visitors to New York or for New Yorkers longing for a trip down memory lane) a Checker taxicab. And only recently Bulgari introduced its own limited-edition collection of 18-karat gold travel charms, which reproduce the street signs for the places where Bulgari shops are located: the Via dei Condotti, the Place Vendôme, New Bond Street, Ginza Street and Fifth Avenue.

It almost makes you want to get out your passport and book a ticket. Anyone for Paris? □

## OUTSIDE THE BOX

*continued from page 205*

also adamant that the cooktop occupy a center island in the kitchen, requiring a barely dropped ceiling that succeeds in looking more like an architectural feature than a container for venting.

To further capitalize on the space, Gray created two back-to-back closets along the center of the apartment and added sliding doors of sandblasted glass. ("The only swinging door on a hinge is the front door," marvels Louie.) The space now flows easily from the kitchen (with 39-inch-high counters rather than the usual 36-inch) to the living area (where she fashioned a sofa to fit her client's proportions). When Louie insisted he had no need for a formal dining room, she designed a space between the living area and the bedroom where he could entertain, eat or just enjoy the view. Paolo Rizzato's witty, ultramodern take on the wing chair done in white Ferrari leather forms the room's centerpiece. "Most people would probably get one," remarks Louie. "I decided to get four of them." Says Gray, "They're just him!"

Throughout, the designer used a mostly white palette. Porcelain floor tiles that could double as limestone and rift-cut white oak (for the built-ins and cabi-

"You look out to a view of the harbor and the mountains. You're in the city, yet you see seaplanes landing, ferries and cruise ships."

netry in the bedroom and kitchen) are accented by aqua and beige glass tile in the kitchen and baths. The spare aesthetic was inspired by the boutique hotels that Louie frequents on business trips to Hong Kong, Korea and Tokyo.

"This started off as an exercise in defining my taste," he explains. "We can define taste in how we dress, the car we drive, the movies we see. But your personal living space is so important. Tearing down the place to bare walls and concrete was quite ambitious. But I'm so happy with the space. To get what I wanted across was a great experience." □



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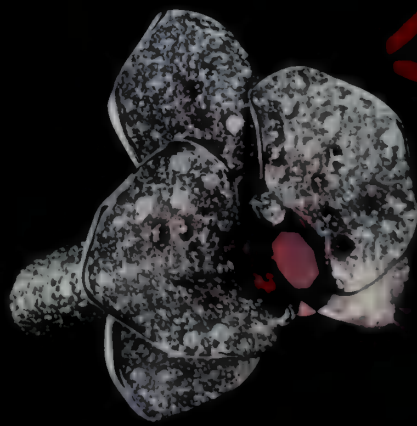
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